

# THE MUSICAL ANTIQUARY

OCTOBER, 1911

## SOME SISTINE CHAPEL TRADITIONS

It would perhaps be more correct to say 'Some Papal Choir Traditions'. But as the Papal Choir is inseparably associated with the Sistine Chapel, and as the traditions observed in that chapel were observed by the choir whether they sang there or elsewhere, perhaps the more colloquial title may be allowed to stand.

It does not appear to be widely enough understood that the Sistine Choir was the Pope's special body of singers, and was separate and distinct from the choir of St. Peter's, or the choir of St. John Lateran, which is the Cathedral of the Pope as Bishop of Rome. When the Pope attended St. Peter's, or the Lateran (or indeed any other Basilica), he was accompanied by the Sistine Choir, who performed all the music necessary, the choir of the church so attended was silenced for that particular function, save that they were allowed to sing as the Pope made his entry.

Most of the great feasts of the Church's year were celebrated by the Pope either in the Sistine Chapel or in his chapel in the Quirinal, now the palace of the King of Italy. But some were eventually held in St. Peter's. They were ushered in on the previous day by the 'First Vespers' of the feast, and before dealing with them in detail it may be well to give the order of Vespers for all occasions according to the Sistine tradition.

1. *Deus in adjutorium* was intoned by the Pope himself, the choir making the usual response.

2. The first antiphon was intoned by the senior soprano. The remaining four antiphons were intoned respectively by the next four soprani in order of seniority. The antiphons themselves were sung in parts (*contrappunto*).

There appears to be nothing said as to the Psalms, so we may assume that they were sung either in Gregorian or 'in music' as examples of the latter exist in the Vatican archives.

3. The 'Little Chapter' was sung by a soprano, appointed by the

senior soprano, who appears in these matters at least to have directed the proceedings. These soprani, it is hardly necessary to add, were men and not boys.

4. The soprani sang the Versicles and Responds.

5. The Magnificat was sung 'in Falsobordone', but judging by music preserved in the archives, this term may be held to include the elaborate settings of Palestrina and his school. Then, as now, it was not permitted to sing the Gloria Patri until the incensation was finished. Nowadays the organ plays in all churches to fill up the gap until the Gloria commences. But no organ ever accompanied the Sistine Choir. They were therefore directed to repeat the Magnificat (as often as necessary) until all the Cardinals had been censured. They were then free to begin the Gloria Patri. And here we may note the direction applying to all other functions. When ceremonial occupied a longer space than its accompanying music, the music must be repeated until its particular ceremony was finished. There were never allowed any moments of silence.

6. The soprani sang the *Benedicamus Domino* (responded to by the whole choir).

We may now begin with the chief Papal functions of the year in chronological order.

THE CIRCUMCISION (Jan. 1). The choirmaster was apparently at liberty to choose what music he wished for this and all other Masses throughout the year, except where we shall state to the contrary. But the Motets after the *Offertorium* were apparently fixed by custom, at any rate they had become stereotyped by the time of Baini. The Motet on this occasion was *O magnum mysterium* of Palestrina. The Pope and Cardinals lunched together after the ceremony, and the Sistine Choir sang pieces of music (*concerti*) throughout the meal; whether sacred or secular does not appear.

THE EPIPHANY (Jan. 6). The Mass music is again unstated, but the Motet was Palestrina's now well-known *Surge illuminare Jerusalem* for double choir. This function, like the Circumcision, was held either in the Sistine Chapel or in the chapel in the Quirinal.

THE CHAIR OF ST. PETER (Jan. 18). This feast was held in the Sistine or Quirinal Chapels until 1839, when Gregory XVI ordered the celebration to take place in future in St. Peter's. The choir of St. Peter's sang Palestrina's *Tu es Petrus* as the Pope entered, and then handed over the rest of the music to the Sistine Choir. The Motet was Palestrina's *Tu es Pastor ovium*.

THE PURIFICATION (Feb. 2). This festivity was transferred in 1839 from the Papal chapels to St. Peter's, by order of Gregory XVI. The Antiphons in the procession were sung 'in canto andante'. Palestrina's

gorgeous settings would indicate that this phrase must be interpreted to mean 'figured music'. The Motet was Palestrina's *Responsum accepit Simeon*.

ASH WEDNESDAY. With the exception of the *Offertorium* and the Motet, the whole of the music was Gregorian. The *Tractus* was directed to be repeated as often as necessary until the Pope was ready for the Gospel. The *Offertorium* '*Exaltabo Te*' was sung in *contrapunto*. No particular composer's name is given, but we may assume that Palestrina's famous setting of the words was sung at some time or another. This was 'sometimes' followed by Palestrina's *Derelinquat impius*.

FIRST SUNDAY IN LENT. This function was held in one or other of the Papal chapels, and throughout this article this locality is to be assumed except when otherwise stated. The *Offertorium* was directed to be sung quickly (*solicitamente*) in order to give time for the Motet *Emendemus in melius*, by Gabrieli Galvex, to be sung 'adagio'.

SECOND SUNDAY IN LENT. The Motet was *Ecce odor Filii mei*, by Archangelo Crivelli.

THIRD SUNDAY IN LENT. The Motet was *Lamentabatur Jacob*, by 'that celebrated master, Cristoforo Morales'. Adami says that the *Offertorium* was sung as quickly as possible so as to leave time for the above-named Motet, which he describes as 'the most precious composition to be found in the Sistine archives'. Singers were directed to give all their attention to a stately execution of the music, and Adami counsels his readers to give it, as listeners, a like attention, that they may 'taste the beauty and sweetness of its melody'.

FOURTH SUNDAY IN LENT. The Motet was *Cantemus Domino*, by 'the great contrapuntist, Matteo Simonelli'.

PASSION SUNDAY. The whole of the music was Gregorian with the exception of the Motet *Salvum me fac*, by Palestrina.

PALM SUNDAY. From 1839 this function was held in St. Peter's. All the music at the blessing of palms and during the procession was in Gregorian, the procession music thus contrasting with that on the Purification. The *Pueri Hebræorum* was sung by two contralti during the entire distribution of the palms. The alternating verses of the *Gloria Laus* were sung respectively by the soprani and the full choir. The 'Ordinary' of the Mass (i.e. *Kyrie, Credo, Sanctus, Benedictus, Agnus Dei*) as well as the 'Proper' (i.e. Introit, Gradual, Tract, Offertory, and Communion) was sung entirely in Gregorian. As elsewhere, great solemnity was given to the singing of the Passion. It was sung by three members of the Sistine Choir, who were in deacon's orders. The Narrator (*Chronista*) was always a tenor;

the *Synagoga*, always a contralto; and the *Christus*, a bass. The speeches of the mob (*voces turbarum*) were sung by the full choir. Chronista, Synagoga, and Christus of course sung the traditional Plainsong, but although no composer of the 'Turba' music is given, we know from Mendelssohn's graphic account that Vittoria's setting had become stereotyped by the nineteenth century. After the *Offertorium* followed Palestrina's immortal *Stabat Mater* for eight voices. The Celebrant was directed to wait during its performance, so that due time might be given for its solemn execution. In Bainsi's time the rule forbidding all but Gregorian for the 'Ordinary' of the Mass was broken, and from that time onward the Benedictus was sung to the maestro's setting for six voices. Moroni describes him as 'the great Master, Bainsi'. Opinions may differ on this point, but it at least shows in what esteem Bainsi was held in Rome.

Moroni states that owing to the great length of time occupied in the singing of the Passion it was the custom of the Pope—when the ceremony took place in the Sistine Chapel—to retire to the Sacristy and return in time for the Gospel. When the function was transferred to St. Peter's he used to rest in 'an adjacent room behind the tomb of Alexander VIII'.

R. R. TERRY.

[To be concluded.]



## AN UNKNOWN AUTOGRAPH OF HENRY PURCELL

DURING the last twenty-five years there has been so much investigation of the contents of Musical Libraries, that we can hardly hope that much of permanent interest remains unknown among the mass of useless matter which is only too familiar to librarians. In both the first and second editions of *Grove's Dictionary of Music* I have printed (under the heading 'Musical Libraries') short summaries of the musical contents of many libraries which from time to time I have been enabled to examine. In neither of these, by an oversight to which I must plead guilty, is any mention made of the collection of music in Gresham College. This omission is the more inexcusable as a printed catalogue is in existence—very imperfect, indeed, but yet sufficient to whet the appetite and to awaken curiosity as to the contents of the volumes summarily catalogued in an age when musical research was not so advanced as at the present day. This catalogue is entitled 'Catalogue of Books, Pictures, Prints, &c., presented by Mrs. Lætitia Hollier to, and also of Books and Music in, the Library of Gresham College'; it is dated 1872, and the author's name is not given. The musical portion forms a separate part, in which thirty-two pages are devoted to printed music and five to manuscripts. The printed music comprises the collections (including some MSS.) formerly belonging to the Concentores Society (1798–1805). Misprints are of frequent occurrence: Jommelli figures as 'Tommelli', Rolle as 'Kolle', and many of the entries are of an exasperatingly summary nature, e.g. 'Sonatas, several'; 'Russian Music, A volume of'; 'Tommelli, Signor, Several pieces by'; 'Italian Songs, 3 vols.'; 'Madrigals, several'; 'Services, a Book of'; 'Vocal Music, by several Authors', &c., &c. Among the rarities are eight masses (à 4–6) printed at Paris between 1642 and 1645, composed by Henri Fremart, a name unknown to Eitner; odes on St. Cecilia's Day by Blow and Daniel Purcell (1698); two volumes of sacred music by Giovanni Battista Casali; eight Motets, Psalms, &c. (1778–93), by Sebastiano de Bolis, described as being in the service of Cardinal York; a 'Confitebor' by Giovanni Cordicelli; settings of the 'Dixit Dominus' by 'Signor Ceva' and 'Signor Collins' (both names not to be found in Eitner's Lexicon); Fancies by Locke, Jenkins, &c.; a Mass for five voices by Giulio Fideli; a volume of 'Musick in score . . . by several Authors' in Pepusch's Autograph, and a volume described as 'Miscellaneous.

"On old Hobson, the Cambridge Carrier," "Jephtha," and parts of several other pieces. The handwriting is attributed to Purcell by Professor Taylor—as to which it may be said that the handwriting is certainly not Purcell's. On the other hand, under the heading 'Purcell, Henry. Miscellaneous Songs. Folio, oblong', Gresham College possesses a manuscript which is almost entirely in the great composer's autograph, a volume of much interest which by the kind permission of the Gresham Committee has been placed at my disposal for the preparation of the Purcell Society's complete edition. The volume consists of seventy-seven leaves, oblong folio, measuring 21.2 x 28 centimetres. The music is written throughout on two staves, in the usual treble and bass clefs, and the bass is almost entirely without figures. The manuscript is entirely in the autograph of Henry Purcell, with the exception of one number ('Since Cloris the powers'), written at the end (reversing the volume). There are no names of composers or dates, but Purcell's name is on the binding. In the following list of contents I have given the name and date—so far as can be ascertained—of the various songs, and have indicated where printed versions are to be found.

	FOL.		FOL.
1. 'Now the maids and the men.'		16. 'Tis Nature's voice.'	[ <i>St. Cecilia Ode</i> , 1692.] 20 b
[ <i>Fairy Queen</i> , 1692.]	1	17. 'Thoutun't this world.'	[ <i>Ibid.</i> ] 22 b
2. 'Thus the gloomy world.'		18. 'The sife and all the harmony.'	
[ <i>Ibid.</i> ]	4	[ <i>Ibid.</i> ]	23 b
3. 'Come all ye songsters.'		19. 'April who till now.'	[ <i>Queen's Birthday Ode</i> , 1693.] 25
[ <i>Ibid.</i> ]	5 b	20. 'Kindly greet.'	[ <i>Ibid.</i> ] 26 b
4. 'May the God of Wit.'	[ <i>Ibid.</i> ] 6 b	21. 'Ah cruel nymph.'	[ <i>Orpheus Britannicus</i> .] 27 b
5. 'Hark how all things.'	[ <i>Ibid.</i> ] 7 b	22. 'Behold the man.'	[ <i>Richmond Heiress</i> , 1693.] 29 b
6. 'Thrice happy lovers.'	[ <i>Ibid.</i> ] 8 b	23. 'I see she flies me.'	[ <i>Aurengzebe</i> , 1692 ? 1694 ?] 34 b
7. 'I looked and saw.'	[ <i>Indian Emperor</i> , 1691.] 10 b	24. 'I love and I must.'	Bell Barr. 36
8. 'Now the Night.'	[ <i>Fairy Queen</i> , 1692.] 12	25. 'Come let us leave.'	[ <i>Fairy Queen</i> , 1692.] 37 b
9. 'Hark! the echoing air.'	[ <i>Ibid.</i> ] 13	26. 'Not all my torments.'	39 b
10. 'Turn then thine eyes.'	[ <i>Ibid.</i> ] 14	27. 'Fair Cloe my breast.'	[ <i>Banquet of Music</i> , VI.] 40 b
11. 'No, no, poor suffering heart.'	[ <i>Cleomenes</i> , 1692.] 15 b	28. 'What can we poor females.'	[ <i>Comes Amoris</i> , 1694.] 43 b
12. 'In vain 'gainst love.'	[ <i>Henry II</i> , 1692.] 16 b	29. 'Celia frown.'	44 b
13. 'Yes Daphne in your face.'	[ <i>Fairy Queen</i> , 1692.] 17 b	30. 'What a sad fate.'	[ <i>Orpheus Britannicus</i> .] 46 b
14. 'Corinna is divinely fair.'	[ <i>Gentleman's Journal</i> , 1692.] 18 b	31. 'When first I saw.'	[ <i>Dioclesian</i> , 1691 ? 1692 ?] 48 b
15. 'Thus to a ripe.'	[ <i>Old Bachelor</i> , 1693.] 19 b		

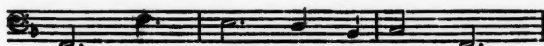
# AN UNKNOWN AUTOGRAPH OF HENRY PURCELL 7

	FOL.		FOL.
32. 'Since from my dear.' [ <i>Ibid.</i> ]	50 b	41. 'Let the dreadful engines.'	
33. 'Sawny is a bonny lad.'		[ <i>Don Quixote</i> , 1694.]	61 b
[ <i>Gentleman's Journal</i> ,		42. 'Lucinda is bewitching.'	
1692.]	51 b	[ <i>Abdelazor</i> , 1695.]	66 b
34. 'Leave these useless arts.'		43. 'Whilst I with grief.' [ <i>Spanish</i>	
[ <i>Epsom Wells</i> , 1693.]	52 b	<i>Friar</i> , 1694? or 1695?]	67 b
35. 'I sighed and owned.' [ <i>Fatal</i>		44. 'Ah what pains.'	69 b
<i>Marriage</i> , 1694.]	53 b	45. 'Tis vain to fly.' [Daniel	
36. 'There's not a swain.' [ <i>Rule</i>		Purcell, <i>Thesaurus Musicus</i> ,	
<i>a Wife</i> , 1693.]	55 b	1696.]	70 b
37. 'Strike the viol.' [ <i>Queen's</i>		46. 'What ungrateful devil.'	
<i>Birthday Ode</i> , 1694.]	56 b	[Daniel Purcell, <i>Gentle-</i>	
38. 'Olinda in the shades.'	57 b	<i>man's Journal</i> , 1693.]	72 b
39. 'I fain would be free.'	58 b	[Reversing the volume, in another	
40. 'Ah how sweet.' [ <i>Tyrannic</i>		handwriting]:—	
<i>Love</i> , 1694? or 1695?]	60 b	47. 'Since Cloris the powers.'	

It will be gathered at a glance from the above list that the book consists of a selection of songs and duets by Henry and Daniel Purcell, written probably between 1691 and 1695. Purcell's object in writing it can only be surmised, but it seems extremely probable, from the fact that some of the numbers are transposed or arranged, and that all are written in the treble and bass clefs, that it was intended either for his own use as a singer or for that of some pupil. As a document it is extremely valuable, for it gives an autograph version of many compositions which are otherwise only known by copies or by more or less incorrect printed versions, besides containing a few compositions which have been hitherto entirely unknown. The numbers which have not yet been printed in the Purcell Society's edition of the composer's works have been collated and will be used in the volumes of 'Dramatic Music, vol. ii', 'Single Songs', and 'Odes for Queen Mary's Birthday' now in preparation for the press. But as the manuscript gives new, and in many cases improved, readings of compositions which have already been printed by the Society, the following notes on its contents may not be uninteresting for the purposes of revision; the references are to the Purcell Society's edition.

1. 'Now the maids and the men.' (*Fairy Queen*.) The whole duet is transposed from G to F; both voice parts are in the treble clef and there are many slight alterations in the bass; the following should be noted:—

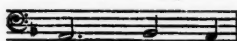
p. 83, l. 3, bass, bars 1-3.



p. 84, l. 1, b. 2.



p. 84, l. 1, b. 4.

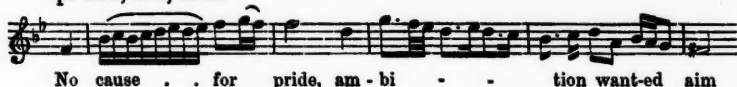


pp. 88-9. No repeats.

p. 89, l. 1, b. 3, 4. The 'nays' in Mopsa's part are crotchets and between them the word 'Pish' (spoken) is inserted.

2. 'Thus the gloomy world.' (*Fairy Queen*.) Arranged as a solo and transposed a tone lower.

p. 166, l. 2, b. 8.



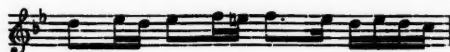
No cause . . for pride, am - bi - - tion want-ed aim

3. 'Come all ye songsters.' (*Fairy Queen*.) An alto solo, transposed a tone. The instrumental ritornel (p. 40) is omitted, and 'May the God of Wit' follows, as a solo.

6. 'Thrice happy lovers.' (*Fairy Queen*.)

p. 147, l. 2, b. 2. No natural to the E flat in the voice part.

p. 147, l. 3, b. 2.



- ment . . . . .

p. 148, l. 2, b. 3.



ev - er, e - - - - - ver free.

p. 148, l. 4, b. 1.



kind, kind to

8. 'Now the night.' (*Fairy Queen*.)

p. 113, l. 3, b. 3.



sun, all . . . all . . . all . . . all, all . . . sa-lute the ris - ing

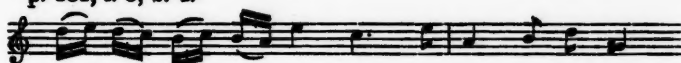
The chorus is omitted (p. 114), and 'Tis that happy day' follows.

9. 'Hark, the echoing air.' (*Fairy Queen*.)

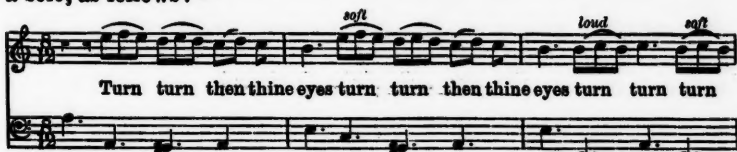
p. 179, l. 2, b. 2, bass.



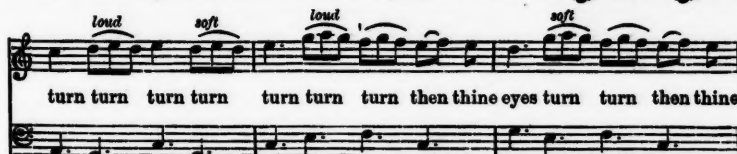
p. 181, l. 3, b. 4.



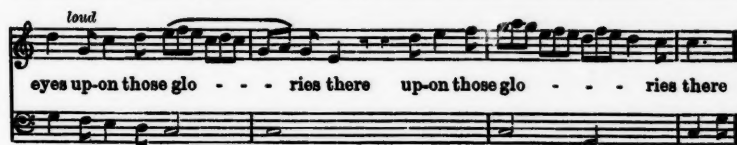
Cu - pids clap their wings, clap, clap, clap, clap their wings

10. 'Turn then thine eyes.' (*Fairy Queen.*) This is arranged as a solo, as follows:—

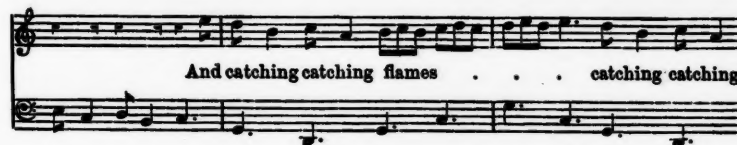
Turn turn then thine eyes turn turn then thine eyes turn turn turn



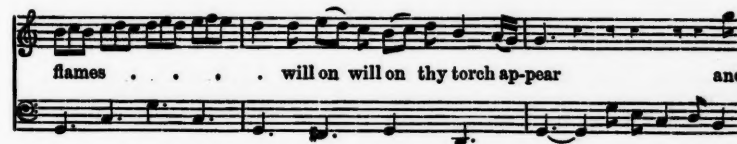
turn turn turn turn turn turn turn then thine eyes turn turn then thine



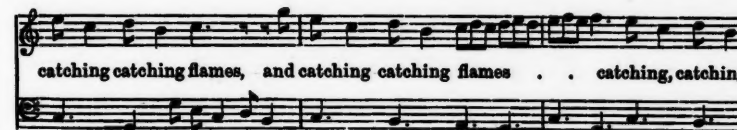
eyes up-on those glo - - - ries there up-on those glo - - - ries there



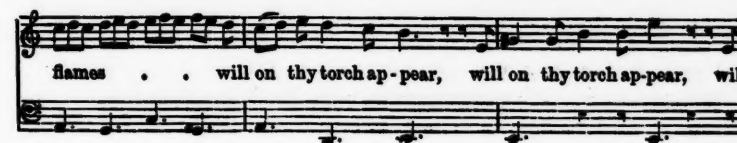
And catching catching flames . . . catching catching



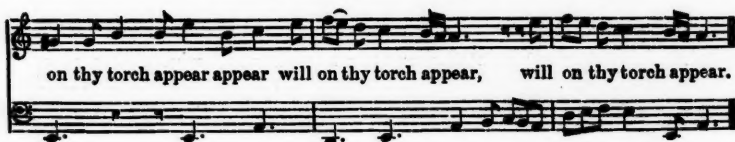
flames . . . will on will on thy torch ap-pear and



catching catching flames, and catching catching flames . . catching, catching



flames . . will on thy torch ap-pear, will on thy torch ap-pear, will



11. 'No, no, poor suff'ring heart.' (*Cleomenes*.)

p. 121, l. 2, b. 4.



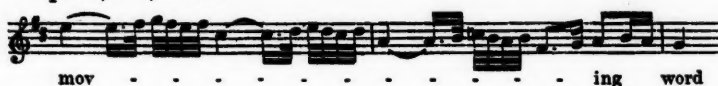
p. 121, l. 3, b. 4.



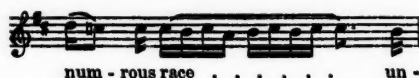
13. 'Yes Daphne.' (*Fairy Queen*.) The voice part is very slightly simpler than in the printed edition.

16. 'Tis nature's voice.' (*St. Cecilia Ode*, 1692.) Transposed to the key of D.

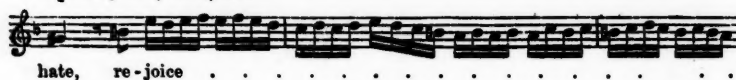
p. 31, l. 2, b. 1-3.



p. 31, l. 4, b. 2.



p. 33, l. 1, b. 4, &c.



p. 33, l. 3, b. 2.



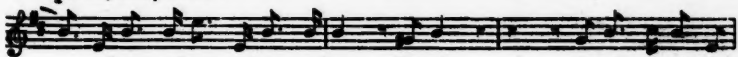
17. 'Thou tun'st this world.' (*St. Cecilia Ode*, 1692.)

p. 44, l. 1, b. 5. Both the E's in the voice part are flat.

18. 'The fife and all the harmony.' (*St. Cecilia Ode*, 1692.) Transposed to A. All the instrumental ritornels are omitted and also from p. 66, l. 1, b. 3, to p. 67, l. 1, b. 3.

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**p. 68, l. 1, b. 3.**



a-larm, a-larm, a-larm, a-larm, In vain, in vain, in vain the

p. 68, l. 2, b. 4.



to a - larm . . . .

p. 71, l. 1, b. 1, &c. (also p. 72, l. 2, b. 1, &c.).



com - pose, . . . . .



com - pose . . . . . and charm

23. 'I see she flies me.' (*Aurengezebe.*)

p. 42, l. 3, b. 8.



she flies me ev - ery -

p. 42, l. 4, b. 1, marked 'soft'. b. 2, 'her eyes' marked 'loud'.

p. 43, l. 3, b. 3.

p. 43, l. 4, b. 6.

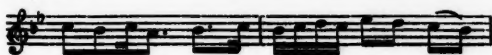


**love her**



I . . . a . dore

**p. 44, l. 1, b. 7.**



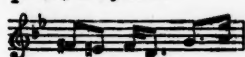
**her**

p. 44, l. 3, b. 2.

p. 44, l. 4, b. 5.



I . . a - dore



24. Bell Barr. 'I love and I must.' So far as I know no other copy of this song is in existence. It is of interest as raising once more the question as to the meaning of the curious title 'Bell Barr'. The heading occurs to the Almand in Purcell's Seventh Harpsichord Suite, but its meaning has never been explained. It is noticeable that the song is constructed mainly on the figure of four notes with which the bass opens, and this figure, though considerably disguised, is also found in the Harpsichord piece. The figure can hardly be considered a bell tune, nor can the term 'bar' refer to a musical bar, as now understood, that term (in its modern sense) being of later origin than Purcell's time. In the hope that some



reader of the MUSICAL ANTIQUARY may be able to offer an explanation of this mysterious heading, the song is printed below as given in the Gresham manuscript.

## BELL BARR.

The musical score is written on ten staves, each consisting of a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is primarily in the treble clef, while the bass line is in the bass clef. The lyrics are printed below the staves, aligned with the notes.

I love and I must

I love and I must and

yet I would fain and yet I would

fain With a large . . . . .

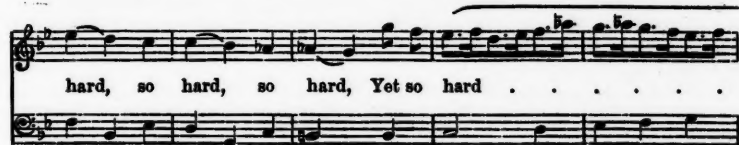
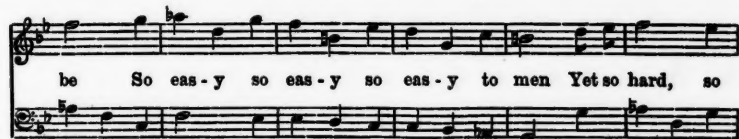
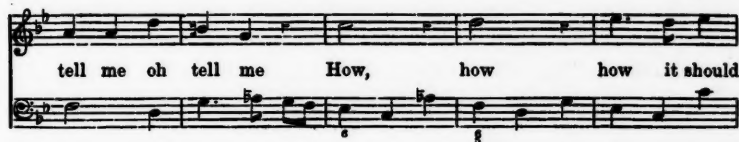
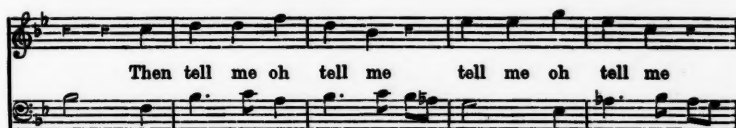
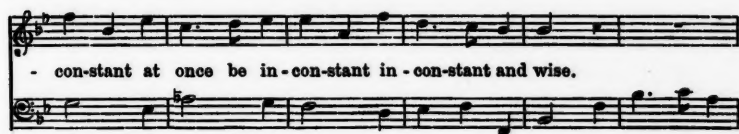
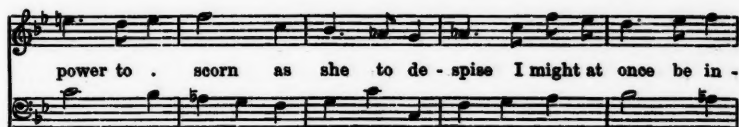
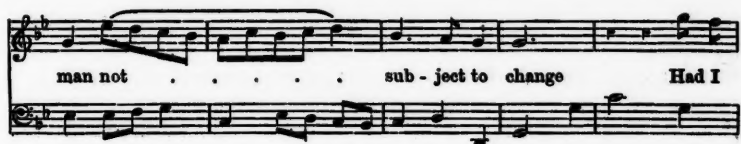
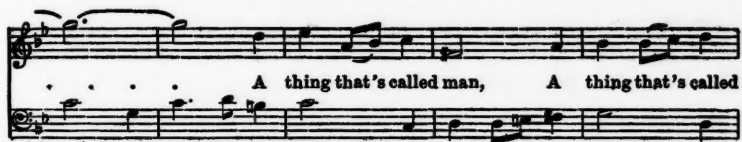
. . . dose of rea - son cure my pain, With a large . .

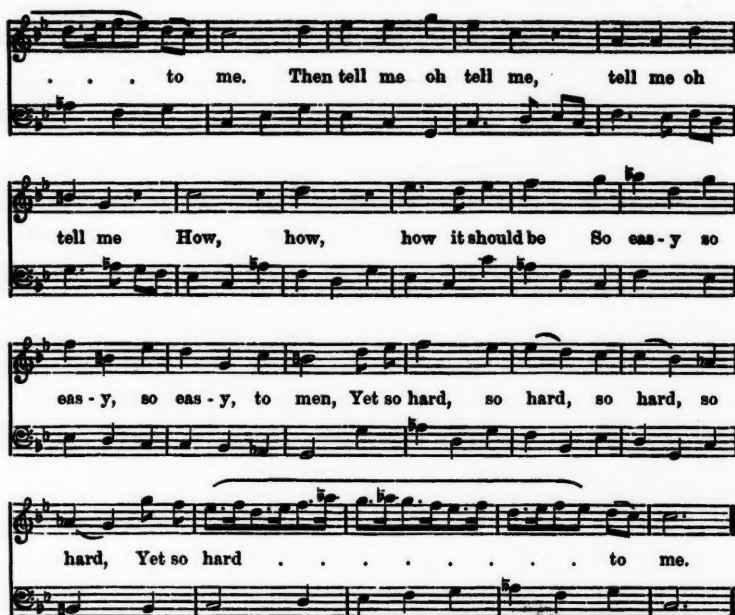
. . . . . dose of rea - - son

cure my pain But I am past hope,

But I am past hope, and yet it seems strange . . . .

AN UNKNOWN AUTOGRAPH OF HENRY PURCELL 13

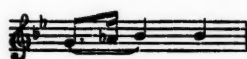




. . . to me. Then tell me oh tell me, tell me oh  
 tell me How, how, how it should be So eas-y so  
 eas-y, so eas-y, to men, Yet so hard, so hard, so hard, so  
 hard, Yet so hard . . . . . to me.

25. 'Come let us leave the town.' (*Fairy Queen.*)

p. 16, l. 3, b. 4.



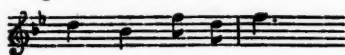
crowds . and

The dotted quaver and semiquaver also occur in the similar passage in the bass of bar 5 and in both treble and bass in bar 6.

p. 17, l. 1, b. 5.

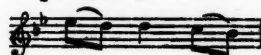


p. 17, l. 2, b. 2.



plea-sant, plea-sant shades.

p. 17, l. 3, b. 2.



our-selves we'll

p. 18, l. 1, b. 1.



sports, in harm-less sports . . . shall pass.

AN UNKNOWN AUTOGRAPH OF HENRY PURCELL 15

30. 'What a sad fate is mine.' (*Orpheus Britannicus*.) Only six bars of the bass are written.

31. 'When first I saw.' (*Diocletian*.)

p. 154, l. 2, b. 7. The G has no sharp.

32. 'Since from my dear.' (*Diocletian*.) Only the voice part is written out excepting the last ten bars, which have the bass.

p. 155, l. 1, b. 4. There is no natural to the B flat, but this is evidently a mistake, as the natural is given in the similar passage four bars farther on.

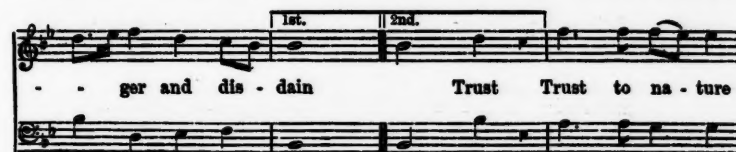
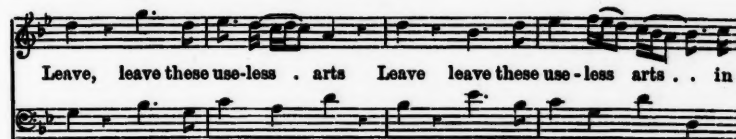
p. 157, l. 2, b. 7.



p. 156, l. 3, b. 5.



34. 'Leave these useless arts.' (*Epsom Wells*.) This two-part song is here arranged as a solo as follows:—



gent - ly gent - ly gent - ly mov - - - ing Na - ture

nev - er nev - er nev - er nev - er nev - er nev - er nev - er nev - er nev - er nev - er

ne - ver plead in vain, No - thing no - thing guides a

lov - er's pass - ion, no - thing guides a lov - er's pass - ion

Like like the fair one's in - clin - a - tion. - a - tion.

1st. 2nd.

\* It is a little doubtful if the repeat of the 2nd part begins here.

39. 'I fain would be free.' The voice part only is written out and even this is not perfect, though the words are written in full.

40. 'Ah how sweet it is to love.' (*Tyrannic Love*.) The voice part only.

41. 'Let the dreadful engines.' (*Don Quixote*, Part I.) The voice part only excepting the first bar of the  $\frac{3}{4}$  movement (p. 144, l. 3): the song is written in the treble clef.

p. 143, l. 1, b. 1.



Let the dread - ful

p. 143, l. 3, b. 3.



theirs, as fa - - - - - tal

p. 143, l. 2, b. 2.



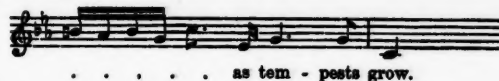
roar . . . . .

AN UNKNOWN AUTOGRAPH OF HENRY PURCELL 17

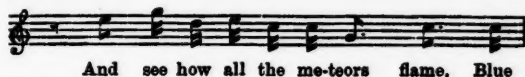
p. 143, l. 4, b. 2.



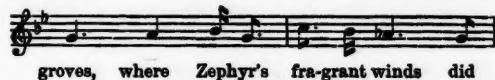
p. 144, l. 2, b. 2.



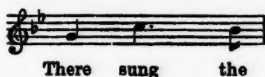
p. 146, l. 3, b. 1.



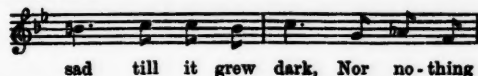
p. 147, l. 3, b. 7.



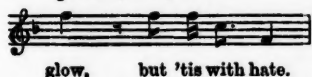
p. 148, l. 1, b. 3.



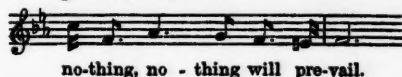
p. 148, l. 2, b. 2.



p. 148, l. 3, b. 2.



p. 149, l. 1, b. 3.



42. 'Lucinda is bewitching fair.' (*Abdelazor*.) The voice part only.

43. 'Whilst I with grief.' (*Spanish Friar*.) Only written out as far as the words 'pay him in his kind'; the bass stops nine bars earlier.

44. 'Ah what pains.' The voice part only.

47. 'Since Cloris the powers.' The voice part only, in a different handwriting (not Purcell's).

WM. BARCLAY SQUIRE.

## EIGHTEENTH-CENTURY MAGAZINE MUSIC

To arrive at a comprehensive idea of the characteristics of popular music in the eighteenth century I know of no better method than an examination of the musical supplements in the old magazines. In these one finds recorded month after month and year after year, in fairly sound chronological order, the songs sung in the pleasure gardens, the playhouse and the concert-room, the airs strummed by my lady on her guitar, and the tunes footed to in the country dances, minuets and cotillons of the period. All phases of popular musical activity are illustrated, and illustrated in such a way as to indicate the chops and changes of fashion and almost the very hour of transition.

With the view of demonstrating these little known facts I have compiled an annotated list of the music issued during a period of fifty years in one of the most representative of eighteenth-century periodicals. My choice has lighted upon *Exshaw's London Magazine* not only because it adequately reflects the form and pressure of the hour in England, but for the potent reason that in its later issues it chronicles the creative activity of Dublin at a time when the Irish metropolis had high culture and a separate musical existence.

*Exshaw's* began publication in Dublin in May, 1741, and lasted to the close of the year 1794. Like most magazines of its time it was issued at the end, not the beginning, of the month. It owed its existence to the absence of all international copyright, and was at first a mere reprint of *The London Magazine*,<sup>1</sup> with an added page or two containing a chronology of Irish events. But little by little it began to assume a local colouring until finally it developed into a substantive publication.

At first the music in *Exshaw's Magazine* and its prototype was textual and meagre, a selection from a voice part, printed from blocks. Then a slight extension took place, the music being engraved on copper-plates and impressions taken off on (paged and indexed) plate paper. These musical excerpts failed to win a permanent popularity, and, as will be noted in my list, there were considerable stretches

<sup>1</sup> *The London Magazine* dated from 1732, but, curiously enough, it presented no music until the period when it first began to be pirated in Ireland.



of time after 1744 during which *Exshaw's* published no music. At length, however, in 1775, the problem of how to give full accompaniments was clumsily solved by printing the music on both sides of large folding sheets.

For the reason that no complete set of *Exshaw's London Magazine* exists in any public collection in Ireland, the task of compiling the under-noted list proved more formidable than I had anticipated. It involved a perpetual going to and fro from library to library. To ensure accuracy four Dublin sets had to be examined, two in the National Library, one in the Royal Irish Academy, and one in the library of Trinity College. Midway in my labours several serious difficulties arose. In the later volumes the folding insets are indexed on a separate sheet along with the portraits and other engravings. Where, as not infrequently happened, this list of plates was missing, great caution had to be exercised. It was not until 1778, and then only for a few months, that the folding insets began to be dated. Consequently one finds them bound up occasionally in the wrong volumes; and, worse still, music sheets from *Walker's Hibernian Magazine* have now and again been foisted upon *Exshaw*.<sup>1</sup> In a good many instances no exemplars of the musical supplements could be traced; and one had perforce to fall back upon the meagre details afforded in the lists of plates. Once even this last resource eluded me, with the result that my record of the issues for 1792 is sadly imperfect.

My worries in this matter serve to emphasize the essential fugitiveness of old-time magazine music, and point to the necessity for the making of similar lists by other compilers without delay. The readers of the *MUSICAL ANTIQUARY* might render useful preliminary service by acquainting its editor of the whereabouts in public collections of sets of old magazines fairly well provided with music sheets. I make no doubt that in some of the eighteenth-century English magazines, as in *Exshaw*, music has been preserved not elsewhere to be found, and records preserved of the work of a few minor composers whose memories have not been embalmed by Grove. Of my own *trouvailles* I will not dilate, the notes to the following list conveying all that is necessary.

<sup>1</sup> e. g. in one of the two duplicate volumes for 1775 in the National Library. Still the best set of *Exshaw*, considered from our present standpoint, is in this Library. The Trinity College set is largely lacking in the music, and many of the sheets in the Royal Irish Academy set are out of place. A perfect volume for 1792 is a desideratum. No exemplar exists in either of the National Library sets. The volume in the Royal Irish Academy has no index and little music; while the volume in Trinity College has neither index nor music.

The | London Magazine: | and | Monthly Chronologer. | Dublin: |  
 Printed for Edward Exshaw at the Bible on Cork Hill, over  
 against the Old Exchange.

## 1743

1. *August*, p. 409.—The Shepherd's Complaint. Set by Mr. Russell, and sung by Mr. Lowe.
2. *September*, p. 459.—The Faithful Shepherdess. Set by Mr. Howard, and sung by Mr. Lowe.
3. *October*, p. 515.—The Power of Musick and Beauty. Set by Mr. Stanley, and sung by Mr. Lowe.
4. *November*, p. 562.—Rural Life [a Song]. Set by Mr. Howard.
5. *December*, p. 614.—Heigho Ho! [a Song]. Set by Mr. J. Stanley, M.B.

## 1744

6. *February*, p. 94.—Female Fortitude. Set by Mr. Russell (for the flute).
7. *March*, p. 147.—The Nut Brown Maid. Set by Mr. Howard for the German flute.
8. *April*, p. 198.—An Ode on Solitude. [Anon.]
9. *May*, p. 252.—Beauty's Triumph. Set by Mr. Stanley.
10. *June*.—The Doubtful Lover. Set by Mr. Howard.
11. *July*, p. 354.—The Power of Beauty. Set by Mr. Carey.
12. *September*, p. 459.—The Protestation. Set by Mr. Boyce.

## 1749

13. *January*, p. 36.—Song in Mr. Garrick's *Lethe*. Sung by Mr. Beard.
14. *February*, p. 86.—The Recovery. A New Song. Set to musick by Mr. Kilburn.
15. *March*, p. 136.—The Lover's Absence. A New Song. Sung by Miss Falkner.
16. *May*, p. 232.—Fair Bellinda. Sung by Miss Falkner.
17. *June*, p. 281.—The Nonpareil. A New Song.
18. *July*, p. 358.—A New Song. Sung by Mr. Lowe at Vauxhall Gardens. Set by Mr. Weideman.
19. *August*, p. 408.—A New Song. Sung by Miss Stevenson at Vauxhall Gardens.
20. *September*, p. 461.—Too Late for Redress. A New Song set to music.

1. Nothing is now known of Russell. For Thomas Lowe, the tenor singer, see *Grove's Dictionary*.

2. For Samuel Howard (1710-82), see *Grove*.

3. By Charles John Stanley, the blind organist. See Nos. 5 and 9.

11. The unfortunate Henry Carey, who hanged himself in 1743.

12. William Boyce (1710-79), for whom see *Grove*.

13. Beard first played Mercury in *Lethe* at Drury Lane on April 15, 1740. Garrick's farce was revived at the same theatre, with alterations, in 1748.

14. *Grove* is silent concerning Kilburn.

15. For Miss Falkner, see *Grove* under 'Marylebone Gardens'. She afterwards became Mrs. Donaldson.

18. Weideman (Karl Friedrich). Eitner gives a list of his works.

21. *October*, p. 514.—The Fond Shepherdess. A New Song. Set by Mr. Galliard.  
 22. *December*, p. 613.—Love and Honour. A New Song. Set by Mr. Samuel Cooke.

## 1750

23. *January*, p. 40.—To Celia. A New Song. Set to Musick by Miss Turner.  
 24. *Ibid.*, p. 41.—Tom Jones. A Country Dance.  
 25. *February*, p. 87.—A Favourite New Song, from *The Chaplet* ['Vain is ev'ry fond endeavour']. Now acting with universal applause at the Theatre Royal in Drury Lane.  
 26. *Ibid.*, p. 88.—Ranger's Wedding. A Country Dance.  
 27. *March*, p. 137.—A Favourite New Song from *The Chaplet* ['What med'cine can soften, &c.']. Sung by Miss Norris.  
     Don Jumpedo. A Country Dance.  
 28. *April*, p. 181.—A Favourite New Song from *The Chaplet* ['Contented all day I will sit at your side']. Sung by Mr. Beard and Miss Norris.  
     The Fumbler. A Country Dance.  
 29. *May*, p. 232.—A Favourite New Song from *The Chaplet* ['In vain I try my ev'ry art']. Sung by Mrs. Clive in the character of Pastora.  
     A Trip to Richmond. A Country Dance.  
 30. *June*, p. 277.—A New Song ['Too late for redress'].  
     The Drum. A Country Dance.  
 31. *July*, p. 325.—To Chloe. A New Song. Set by Mr. Defesch.  
     The Rival Mimics. A Country Dance.  
 32. *August*, p. 372.—Jockey and Jenny. A New Song. Sung by Mr. Lowe and Mrs. Arne at Vauxhall.  
     Country Dance: The Coquet.  
 33. *September*, p. 420.—Jockey. A Favourite New Song sung by Miss Stevenson at Vauxhall.  
     Country Dance: Trip to Teddington.  
 34. *October*, p. 469.—Damon to Caelia. A New Song. Sung by Mr. Lowe at Marybon Gardens.  
 35. *Ibid.*, p. 470.—Country Dance: The Tar's Triumph, or Bawdy House Riot.  
 36. *November*, p. 515.—Pitty Patty. A Favourite Scotch Song, as altered from the Tune of *The Yellow Hair'd Laddie*.  
     *Ibid.*, p. 516.—Country Dance: The Highwayman.  
 37. *December*, p. 564.—Country Dance: Trip to Clapham.

## 1751

38. *February*.—(a) Pitty Patty. A Favourite Scotch Song, as altered from the Tune of *The Yellow Hair'd Laddie*. By Tho. Augustine Arne.

21. For John E. Galliard, see *Grove*. He died at this period.  
 22. Samuel Cooke is now forgotten.  
 23. No mention of Miss Turner in *Grove* or elsewhere.  
 25. *The Chaplet*, a popular ballad opera by Moses Mendez, the music by Boyce, was first produced in 1749. See Nos. 27, 28, 29.  
 30. A reprint of No. 20.  
 31. For William Defesch, see *Grove*.  
 33. A rapid reprint of No. 36. In 1776 the song was published separately by S. Lee of 2 Dame Street, Dublin, as introduced by Mrs. Arne in *Oymon*. An exemplar is in the Joly collection in the National Library, Dublin.

39. (b) The Jolly Toper. [A Song.]  
 (c) A Country Dance: The Juggler.  
 40. *April*, p. 210.—Hobbinal. A New Song, sung by Mr. Beard at Ranelagh Gardens.  
 41. *May*, p. 229.—Britain's Isle. A New Song on the Death of his Royal Highness the Prince of Wales. To the tune of *Arno's Vale*.  
 42. *June*, p. 320.—Glass. A Faithless Confidante. Set to musick.  
 43. *July*, p. 376.—Silvia. A Song. Set to music by M. P. Saizo.  
 44. *August*, p. 434.—A Song sung by Miss Stevenson at Vaux Hall ['Young Strephon a shepherd the pride of the plain'].  
 45. *Ibid.*—Mutual Love. [A Song.] Set by Mr. Worgan.  
 46. *September*, p. 490.—(a) Nanny of the Hill.  
 (b) A Song sung at Ranelagh. Set by Mr. Oswald ['When I was a maiden of twenty'].  
 47. *October*, p. 548.—A Favourite Song, in *The Sacrifice of Iphigenia* ['How sweet are the flowers, &c.'].  
 48. *November*, p. 604.—The Highland Lassie. A New Song.

## 1752

49. *January*, p. 40.—Blith Jockey. Set by Mr. Arne.  
 50. *February*, p. 98.—The Bonny Broom. Set by Mr. Arne.  
 51. *March*.—A New Song. Sung by Mr. Beard in *The Shepherd's Lottery* ['To dear Amaryliss young Strephon had long declar'd, &c.'].  
 52. *May*, p. 262.—Jenny of the Green. A New Song. Sung by Mr. Lowe at Vauxhall.  
 53. *July*, p. 328.—Phillis's Complaint. A New Song.  
 54. *September*, p. 450.—Fair Hebe. A New Song.

## 1759

[Title now some years changed to *The Gentleman's and London Magazine; and Monthly Chronologer*.]

55. *November*, p. 528.—(a) Colinet. A New Song.  
 (b) Country Dance: Old Nick's Lumber Room, or The Pawnbroker's Warehouse.

## 1769

56. *August*, p. 492.—Aileen Aroon. A favourite Irish Song, as sung by Sigr. Savoi at the Rotunda. [The words in phonetic Irish.]

43. P. Saizoi published some Sonatas in London, c. 1780. (*Eitner*.)

45. Probably John Worgan, for whom see *Grove*.

46 b. James Oswald.

47. *The Sacrifice of Iphigenia* was printed in 1750 as an 'Entertainment of Music, performed at the New Wells, near the London Spaw, Clerkenwell'. The music was by Thos. Augustine Arne.

51. *The Shepherd's Lottery*, a musical entertainment by Mozes Mendez and Dr. Boyce, produced at Drury Lane in 1751.

56. First local item in the Dublin reprint. For the song, see Dr. W. H. Grattan Flood's *History of Irish Music*. Nothing is now known of Signor Savoi. The Rotunda in Dublin is still in active musical service.

57. *August*, p. 509 [should be p. 495]. Under the Rose. Sung by Mr. Vernon at Vauxhall. Set by Mr. Potter.
58. *September*, p. 552.—Two Cotillons, with descriptions: (a) Les Plaisirs allemands; (b) La Fête du Château allemand.
59. *October*, p. 637.—In the Shady Blest Retreat. Set to Musick. As sung by Miss Frederick.
60. *November*, p. 690.—A New Drinking Song ['Of all the joys that fill the heart']. The words by Mr. T. Chapman. Set by Mr. G. Kirshaw.
61. *December*, p. 774.—Colin and Sylvia. Sung by Mr. Vernon.

## 1770

62. *January*, p. 55.—Cupid's Death. Set by Signor Ghillini di Asuni, for two flutes.
63. *February*, p. 119.—A Hunting Song. Sung by Mr. Vernon ['Rise, rise, brother Bucks'].
64. *March*, pp. 180-1.—Hebe. The words by a Gentleman. Set by Mr. Thomas Smart.
65. *April*, p. 252.—Love Still. Set by Mr. J. S. S.
66. *May*, pp. 314-16.—The New Favourite Scotch Song. Sung by Mrs. Smith at the Rotunda. Composed by Theodore Smith. ['When Summer comes the swains in Tweed.']
67. *June*, pp. 382-4.—The Chace of the Hare. A new favourite Hunting Song.
68. *July*, pp. 446-8. Sheep in Clusters. A particular favourite Song.
69. *August*, p. 515. The Myrtle and the Rose. A New Ballad. Sung by Mr. Vernon.
70. *September*, pp. 571-2. Make Hay while the Sun Shines. Set by Mr. Hudson.
71. *October*.—Turn o'er a new Leaf. Set by Mr. Hudson.
72. *November*, pp. 716-17.—Autumn. A New Song. Set by Mr. Hudson.
73. *December*, pp. 780-1.—Daphne and Corydon. A Pastoral Ballad.

## 1771

74. *January*.—Winter. A New Song. Set by Mr. Hudson.
75. *February*, p. 126.—Janua, or January. A New Ballad. Set by Mr. Hudson.
76. *March*, p. 118.—The Valentine. Set by Mr. Hudson.
77. *April*, p. 254.—Advice to a Lover. Set by Mr. Hudson.
78. *May*, pp. 318-19.—The Bashful Lover. The words by Miss Reeve. The music by Mr. Hudson.
79. *June*, p. 382.—Invocation to the Sun. The music by Mr. Hudson.

57. For Joseph Vernon, tenor singer, see *Grove's Dict.*; also *Memoirs of Charles Lee Leves*, ii. 150. Nothing can now be gleaned concerning Potter.

59. Textual and wrongly paged, i. e. pagination duplicated. Consequently the music sheet is omitted in some copies. I can find no other record of Miss Frederick.

60. Memorabilia of Kirshaw have wholly eluded *Grove*.

62. See *Eitner* for list of published works by Ghillini di Asuni.

64. For the little known of Smart, see *Grove*.

66. A Dublin item. I can discover nothing concerning Theodore Smith.

70. For Robert Hudson, M.B., see *Grove*. Also Nos. 71, 72, 74, 75, 76, 77, 78, 79, 84.

80. *July*, pp. 446-7.—(a) The Shepherd's Complaint. The words by Lady D—. The music by Mr. Hook.  
 (b) La Bagatelle. A Cotillon.
81. *August*, p. 510.—The Charms of Music. The words by Mr. Wynne. The music by Mr. Hook.
82. *September*, pp. 578-9.—Ah Gramachree Molly. A particular favourite Irish Song.
83. *October*, p. 662.—A New Song ['Will Strephon consent to be mine']. The words by the Right Hon. Lady Dorothy Du Bois. Set by Mr. Hook.
84. *November*, pp. 126-7.—Sonnet by a Husband (but not a modern one). Set by Mr. Hudson.
85. *December*, pp. 790-1.—A Favourite Scotch Song. ['Saw you my father, saw you my mother.']

## 1772

86. *January*, pp. 62-3.—Cupid's Resignation. Set to music by Dr. Arne.
87. *February*, p. 126.—Care. A Song. The words and music by a Gentleman of this City.
88. *March*, p. 190.—The Celebrated Song, written by the Rev. Dr. De La Cour, on seeing a Lady in an opposite window. Set to music in Cork. ['Whilst on forbidden fruit I gaze.']
89. *April*, pp. 262-3.—Fanny. [A Song.]
90. *May*, pp. 326-7.—Cupid's Recruiting Serjeant. [A Song.]
91. *June*, pp. 390-1.—The Rhapsody. Set to music by Mr. Samson Carter.
92. *July*, pp. 454-5.—Pastorella. Set by Mr. Lampe.
93. *August*, p. 527.—The Musical Horn. A Particular Favourite Song. Sung by Mr. Passerini, Jun. (For the Guittar.)
94. *Ibid.*, p. 528.—When Trees did bud. Sung by Mrs. Barthelemon. (For the Guittar.)
95. *September*, pp. 586-7.—Damon and Phillis. A Pastoral Dialogue.

80. For James Hook, see *Grove*. 'Lady D' was probably the *soi-disant* Lady Dorothea Dubois, an illegitimate daughter of the Earl of Anglesey. Two little musical pieces of hers, *The Magnet* and *The Divorce*, were performed at this period at Marylebone Gardens. (See No. 88.)

82. For this song, see Dr. W. H. Grattan Flood, *op. cit.*, p. 195. 'The Harp that once through Tara's Halls' is set to this stirring old melody.

87. A Dublin item.

88. For the Rev. James Delacour, see D. J. O'Donoghue, *The Poets of Ireland*, p. 54.

91. Samson Carter was the elder brother of Thomas Carter. He graduated Mus.Doc. in Dublin about this period.

92. J. F. Lampe was then twenty years dead.

93. Between 1768 and 1765 Signor Passerini, the composer, gave occasional performances at the Crow Street Theatre, Dublin, of oratorios and serenatas. O'Keeffe tells us that Passerini 'had two nephews, little brown Italian boys, Tenino and Ceccino, whom he brought up with musical rigour'. One of these was doubtless the Mr. Passerini, Jun., referred to.

Note that the guitar was now all the rage among the Dublin ladies, who temporarily discarded their harpsichords. Guitars were locally manufactured by the firm of Gibson and Woffington from 1764 to 1776.

94. Early in 1772 Barthelmon and his wife (formerly Polly Young) came to Dublin, and by dint of erecting a small stage in the Rotunda transformed it temporarily into a burlesque theatre. They remained in Ireland some considerable time.

96. *October*, pp. 674-5.—Love's Apology. A New Song.  
 97. *November*, pp. 738-40.—Jenny of the Green. A New Song.  
 98. *December*.—A New Song by Dr. Arne ['If all that I love be her face'].

## 1773

99. *January*, pp. 62-4.—Love's the Tyrant of the Heart. A New Song, composed by Dr. Arne.  
 100. *February*, p. 126.—Guardian Angels. A New Song now in vogue, with new music.  
 101. *March*, pp. 190-2.—As Now My Bloom. Sung by Miss Jameson at Vauxhall.  
 102. *April*, pp. 253-6.—(a) I do as I will with my swain. Sung by Miss Jameson at Vauxhall.  
     (b) The Macaroni. [A Dance.]  
 103. *May*, pp. 318-20.—A Favourite Air in *Love in a Village*. The Music lately introduced and sung by Miss Catley. ['Cease, cease, gay seducers.']  
 104. *June*, pp. 382-3.—A Favourite Song, sung by Mrs. Abington in *Twelfth Night*. ['How Imperfect is Expression some emotions to impart.']  
 105. *July*, pp. 446-8.—Something That's Unseen. A New Song.  
 106. *August*, p. 511.—The Insensible. A New Song.  
 107. *September*, pp. 576-8.—Ah, Where can one find a True Swain? Sung by Miss Wewitzer at Vauxhall. Set by Mr. Hook.  
 108. *October*, pp. 658-9.—A New Song. Set by Mr. Hudson. ['You bid me, fair, conceal my love.']

## 1774

109. *January*, pp. 62-4.—The Withered Rose. A New Song. Set to music by Mr. Hodgson of Newcastle. The words by the late Mr. Cunningham: Being the last Composition of that elegant Poet.  
 110. *February*, pp. 127-8.—A New Song. Set by Mr. Hudson. At the particular request of a Female Correspondent. ['Lamented Maid, what cruel Fate.']  
 111. *April*, pp. 262-3.—A Song in the Scots Taste. The words by Mr. Cunningham. ['In spring my dear shepherds your flow'rets all gay.']  
 112. *May*, pp. 326-8.—Love Sonnet. Composed by Mr. Philip Hodgson of Newcastle. ['Depriv'd of Love and all its Joys.']  
 113. *July*, p. 454.—Tho' Prudence may press me. Sung by Mrs. Sparks in *The Deserter*.  
 114. *August*, p. 518.—The Hawthorn Bower. Set to music by Mr. Hudson [? Hodgson]. The words by Mr. Cunningham.  
 115. *September*, p. 586.—The Simple Shepherd. [A Song.]  
 116. *November*, p. 734.—A New Song. ['When you discover a faithful lover.']

102. Miss Jameson was a competent dramatic vocalist. She afterwards came to Dublin, singing with great acceptance at the Fishamble Street Theatre in 1777.

108. The notorious Ann Catley was acting in Dublin at Smock Alley this summer. The new air was probably by Tom Carter. O'Keeffe credits Carter with having reset the old song about this period.

104. Mrs. Abington played Olivia at Drury Lane on December 13, 1771.

107. For memoir and portrait of Miss Wewitzer, see *Walker's Hibernian Magazine*, January, 1775.

109. See Nos. 112 and 186. I can learn nothing of Philip Hodgson. John Cunningham, the actor-poet, died at Newcastle-on-Tyne in 1778.

118. At Smock Alley Theatre, Dublin, on February 10, 1774, *et seq.*



## 1775

117. *June* [first folding inset].—(a) A Favourite Song. Set to music, as sung by Mr. Dupuis at Ranelagh. ['Gentle Auth'ress of my pain,' &c.]  
 (b) The Madrigal, which is in the last page of Mr. Twiss's account of the Spanish and Portuguese Literature, imitated by Mr. Garrick, and set to music by Mr. Giardini. ['For one may fan and wreath his love.']
119. *July*.—The Sprightly Horn. [A Song.]
120. *August*.—A Favourite Song. Translated from the Italian of Metastasio. Now first published. ['How slowly does his gen'rous heart another's crime believe.']
121. *September, front*.—The Sailor's Farewell. Sung by Mr. Vernon at Vauxhall.
122. *Ibid., back*.—A Song sung at the Celtiberian Society. Words by J. Austin. ['The Ancient Celts we know of old.']
123. *November*.—Duetto. For two voices, or for two German Flutes. ['How Sweet in the Woodlands with fleet hound and horn.']
124. *December, front*.—Saw you my Father. With Variations for the Harpsichord, or Piano Forte, German Flute, or Violin and Violoncello.
125. *Ibid., back*.—Sung by Miss Catley in the character of Juno in *The Golden Pippin*. For the Guitar. ['When Bick'rings hot to high words got.']

## 1776

126. *January*.—Saw you my Father? Concluded from the *December Magazine*. [Variations II-VI.]
127. *February*.—(a) A Favourite Canzonet, with an accompaniment for a Piano Forte or Harpsichord, composed by Signor Giordani. ['Farewell, ungrateful Traytor, farewell my perjur'd Swain.']  
 (b) The Canzonet Transposed for the Guitar or German Flute.
128. *March, front*.—A Favourite Song in the celebrated new Opera of *The Duenna*. ['Thou canst not boast of fortune's store.']
129. *Ibid., back*.—Miss Walpole's favourite Hornpipe as danced by her at the Opera House, Crow Street.
130. *April, front*.—Corydon. [A Song.] By R. Gaudry.
131. *Ibid., back*.—Il Festino. A Favourite Cotillon. Composed by Signor Gallini. As danced at the New Assembly Rooms, Hanover Square.
132. *May, front*.—The Month of May. [Song.]

117 a. Probably Thomas Sanders Dupuis, for whom see *Grove*.

117 b. Twiss's *Travels through Portugal and Spain*, 4to, 1775. The association of Garrick and Giardini is notable.

124. See No. 85.

127. Tommaso Giordani, a facile composer who lived on and off many years in Dublin and finally settled down there. See Nos. 218 and 237.

128. *The Duenna* was first produced at Covent Garden on Nov. 21, 1775. Cf. H. Saxe Wyndham, *The Annals of Covent Garden Theatre*, i. 201-7.

129. Miss Walpole, the singer, made her first appearance on any stage as Leonora in *The Padlock* at the Crow Street Theatre, under the management of Michael Arne, late in January, 1776. See No. 164.

130. Gaudry was then singing and acting at Crow Street. I find no record of him in any Musical Dictionary.

133. *May, back.*—(a) *L'Amour Fidèle*. A Favourite Cotillon as danced at the Festino entertainments, Hanover Square.  
 (b) Mrs. Bampfield's Minuet.
134. *June.*—Content. The words by the late celebrated J. Cunningham. Set to music by Dr. Murphy.
135. *July.*—A Song. The words by Lord Lyttleton. Set to music by Mr. Hudson. ['The Heavy hours are almost past.']
136. *August.*—Chorus of Shepherds. By Dr. Murphy.
137. *September.*—A Song. The words by Lord Lyttleton. Set to music by Mr. Hudson. ['When I think on your truth,' &c.]
138. *October.*—Song in Praise of Women. Set to music by a Correspondent.
139. *November, front.*—A Song sung by Mr. Vernon at Vauxhall, July, 1776. ['How pleased within my native bow'rs.']  
*Ibid., back.*—The Butterfly. A Cotillon. By Mr. Breuil of Versailles.
140. *December, front.*—A Favourite Song in the New Opera of *The Waterman*, sung by Mr. Owenson. ['The Jolly Young Waterman.']  
*Ibid., back.*—La Qu'es-a-co. [Cotillon.]

## 1777

141. *January.*—Song by Miss Potter in *The Little Gipsy*.
142. *February, front.*—Don Jerome's Favourite Song. Sung by Mr. Moss in the opera of *The Duenna* at the New Theatre in Fishamble Street. ['O, the days when I was young.']  
*Ibid., back.*—Miss Jameson's Favourite Song in *The Duenna*. ['When sable night,' &c.]
143. *March, front.*—Johnny and Mary. The Favourite New Scotch Song, introduced by Miss Catley in *Love in a Village*. Composed by Mr. Hook.
144. *Ibid., back.*—A Favourite Song in *The Christmas Tale*. Sung by Mrs. Remington at the New Theatre in Fishamble Street. ['My eye may speak pleasure,' &c.]
145. *June.*—The Favourite Trio in *The Duenna*, as performed at the New Theatre in Fishamble Street. Sung by Miss Walpole, Mr. Vandermere, and Mr. Gaudry. ['May'st thou never happy be,' &c.]  
*Ibid., back.*—Lady Caroline Leigh's Minuet.
146. *July.*—A much admir'd Song in *The Buona Figliuola*. Set to English Words. Sung by Signiora Carderelli. ['Fancy leads the fetter'd senses.']

134. For Murphy, see Dr. W. H. Grattan Flood, op. cit., pp. 579 and 305. He was organist of St. Patrick's Cathedral, Dublin, and as a boy sang at the original performance of *The Messiah*. See Nos. 136 and 138.

140. Robert Owenson (real name Mac Owen), Irish comedian and vocalist, was now at Crow Street. See No. 155.

141. Garrick's ballad opera *May Day, or The Little Gipsy*, the music by Michael Arne, was first produced at Drury Lane in 1775. The composer now revived it at Crow Street under his own management.

142. Fishamble Street Music Hall, Dublin (where *The Messiah* was originally performed), was first opened as a theatre on January 27, 1777. On February 21 following *The Duenna* was given there, for the first time in Ireland. See No. 145.

143. Nan Catley reappeared in Dublin as Rosetta on April 7, 1777, at Crow Street.

144. Garrick's Drury Lane spectacle *The Christmas Tale*, conducted by Arne, was produced at Fishamble Street, March 7, 1777. See No. 135.

146. A Subscription season of Italian burletta began at Fishamble Street on April 12,

147. *July, back.*—Shepherd, I have lost my Love. Sung by Mr. Leoni at the Rotunda.
148. *August.*—Miss Catley's new Hunting Song. Sung at the Rotunda with great applause. ['Come rouse from your trances.']
149. *September.* Sung by Mr. Vernon at Vauxhall. ['A beautiful face and a form without fault.']
150. *October.*—The Nod, Wink, and Smile. Sung by Mr. Vernon at Vauxhall. Set to music by Mr. Hook.
- Ibid., back.*—The New Coldstream March.
151. *November.*—A Favourite Duett. ['Check the growing idle passion,' &c.]
152. *Ibid., back.*—Winter. ['Adieu, ye groves,' &c.]
153. *December.*—A Particular Favourite Song in the Opera of *The Rival Candidates*. Sung by Mr. Du Bellamy. ['How oft thro' this responsive grove.']
154. *Ibid., back.*—Dear Youth, my fond Heart you have won. Sung by Miss Potter and Mr. Du Bellamy in *The Rival Candidates*.

## 1778

155. *January.*—Let the Toast pass, &c. Introduced in the New Comedy of *The School for Scandal* by Mr. Owenson.
156. *Ibid., back.*—The Senses. The words by R. D., Esq.
157. *February.*—Damon and Clora. A Duett.
158. *March.*—A Favourite Song in *The Merchant of Venice*. Sung by Mr. Du Bellamy in the character of Lorenzo. ['To keep my Jessy what labour would seem hard.']
159. *April.*—The much admired Duett, sung by Signior Pinetti and Signiora Sestini in the second Act of *La Fraschetana*.
160. *May.*—Come, Ye Nymphs, &c. For the German Flute.
161. *June.*—Non Dubitare. Song in *La Fraschetana*. Sung by Signiora Sestini.
162. *July.*—(a) A Glee. ['Sweet are the banks when Spring perfumes.']  
(b) How rapid, how fleeting, &c. A Favourite New Song. Set by Mr. Billington.

1777. The company comprised Signori Pinetti, Cardarelli, Peretti, Passerini, Signore Cardarelli, Teresina, and Miss Jameson. It was as Arnedoro in *La Buona Figliuola* of Nicola Piccini that young Michael Kelly made his first appearance on any stage, the date being May 17 following.

147. Leoni, the celebrated Jew tenor singer, made his debut as a boy at Drury Lane on December 12, 1760, when he sang in *The Enchanter*. In 1788 he was co-manager of the Capel Street Opera House, Dublin. He died in Jamaica in 1797.

153. Bate's Drury Lane comic opera, *The Rival Candidates*, the music by Tom Carter. Du Bellamy, the Covent Garden singer, played Byron in this at Crow Street on November 28, 1777, *et seq.* For him see No. 153.

155. *The School for Scandal* had its first Irish performance at Crow Street, January 8, 1778. Owenson played Sir Toby Bumper.

157. First dated sheet, but not all dated afterwards.

159. Smock Alley burletta season began on December 8, 1777, with *La Fraschetana* of Giovanni Paisiello. Signora Sestini (who has eluded Grove) is spoken of by Michael Kelly as the best buffa of her day. She returned to Dublin in 1784, and sang in English ballad opera. See No. 161.

162 b. By James Billington, the double-bass player, afterwards the husband of the celebrated cantatrice.

163. *August*.—(a) A Catch for Three Voices.  
 (b) A Merry Glee.  
 (c) Angelic Fair.
164. *September*.—A Kernel from an Apple Core, &c. As sung by Miss Walpole in the character of Gillian in the Opera of *The Quaker*.
165. *October*.—The Favourite Scotch Rondo, as sung at the Rotunda with universal applause by Miss Jameson. ['The morn no more with cheery ray.']
166. *November*, p. 595 [textual].—Les Amusemens de Cox Heath. Cotillon: by Mr. Welch.
167. *November* (dated folding sheet).—A Favourite Duett for two Voices or Flutes. ['Gently thro' the balmy air.']
168. *Ibid.*, back.—Song on the Encampment at Cox Heath. Sung by Mr. Lowe at Sadlers Wells, with Interlude called *A Trip to Cox Heath*.
169. *December*.—Rondo. Composed by Mr. Thomas Carter. ['Damon, would you know the passion, &c.']

## 1779

170. *January*.—A Favourite Duet in *The Ephesian Matron*. Sung by Mrs. Sparks and Mr. Glenville.
171. *February*.—Admiral Keppel. A New Catch, by way of Sandwich, or *Bon Morceau*. The principal part not by Sir Hugh.
172. *March*.—(a) Song in *King Arthur*. Sung by Miss Palmer in the character of Cupid. ['You doating fool.']  
 (b) Grimbald's song in *King Arthur*. Sung by Mr. Glenville. ['Let not a moonbeam elf mislead ye.']
173. *April*.—A Favourite Lesson for the Guittar.  
*Ibid.*, back.—Nancy of the Dale. Sung by Mr. Webster in the character of William in the opera of *The Camp*.
174. *May*.—May. Composed by Dr. Arnold, and sung at Vauxhall by Mrs. Weichsell.
175. *June*.—In these delightful Haunts. A Duet.
176. *July*.—Rondo. For the Guittar. ['Summer's vernal sweets abound.']  
*Ibid.*, back.—Tell me, Lasses, &c.
177. *August*.—My Treasure, My Pleasure. A Duet.
178. *September*.—(a) The Skylark. [A Song.]  
 (b) A very favourite Duett for two Guittars.  
 (c) Hither haste, and bring along, &c. A favourite Duett for two Voices or Flutes.
179. *October*.—Song on the Volunteers. ['Bestow your attention on this little Song.']  
*Ibid.*, back.—Two favourite Lessons by Schuman.
166. Practically an item of journalism. Referred to as having been danced in London à propos of the encampment at Cox Heath. See also No. 168.
170. Bickerstaffe and Dibdin's mock Italian serenata, *The Ephesian Matron*, originally performed at Ranelagh Gardens in 1762. It was revived at Crow Street in December, 1778.
172. Dryden's opera, *King Arthur*, was revived at Crow Street, January 28, 1779.
178. Webster, a fine singer and an able actor, made his début at Covent Garden early in 1776 and then repaired to Dublin, where he became speedily popular. He died in August, 1780. Cf. the *Recollections* of John O'Keeffe, i. 388.
174. Mrs. Weichsell was the mother of the celebrated Mrs. Billington.

180. *November*.—Come, sing round my favourite Tree.  
 181. *December*.—While the Lads in the Village, &c. As sung by Mr. Bannister in the character of Steady in the Opera of *The Quaker*.

## 1780

182. *January*.—Elegy by Jackson.  
 183. *February*.—Phillis. [A Song.]  
*Ibid.*, back.—Daphnis's Complaint. Composed by Doctor Murphy.  
 184. *March*.—Within this breast the Record lies, &c. Sung by Mrs. Johnston in the character of Eliza in *The Flitch of Bacon*.  
*Ibid.*, back.—Rondeau. For the German Flute or Guittar. ['Gentlest Breezes, waft him over.']  
 185. *April*.—A Favourite Duett, from *The Christmas Tale*. For two Voices or Guittars. ['With Myrtles and with Roses crown'd.']  
*Ibid.*, back.—A Favourite Lesson for the Guittar by Shuman.  
 186. *May*.—An Address to Britannia. The music composed by Mr. Philip Hodgson of Newcastle.  
 187. *Ibid.*, back.—Jackson's Morning Brush. A favourite Country Dance for the year 1778.  
 188. *June*.—Song in *The Camp*.  
 189. *July*.—A Favourite Song. Sung by Mrs. Kennedy (late Mrs. Farrell) on her first appearance at the Rotunda. ['Hail, young Spring, the earth advancing.']  
 190. *August*.—(a) Adieu to the Village Delights. An admired Glee for Three Voices.  
 (b) Glee for Two Voices. By Mr. Battishall. ['Amidst the myrtles as I walk.']  
 (c) A Canzonetta. For Two Voices. By Mr. Travers. ['I like a Bee with Toil and Pain.']  
 191. *October*.—Hunting Piece.  
 192. *November*.—(a) Song. ['Soft Breezes listen to my Song.']  
 (b) Gavot.  
 (c) Autumn. ['Behold the Rosy Summer flees.']  
 193. *December*.—Sweet Carrols of Love.

## 1781

194. *January*.—Patty of the Hill. As sung by Mr. Vernon at Vauxhall. Composed by Mr. Hook.

182. By William Jackson, of Exeter.

184. Bate's Haymarket opera, *The Flitch of Bacon*, the music by Shield. Mrs. Jack Johnstone (*née* Poitier) of the Crow Street Theatre, was a finished musician.

187. For Jackson (Irish gentleman piper) see Dr. W. H. Grattan Flood, *op. cit.*, p. 258. Also *post* Nos. 274 c, and 308 c.

190 b. For Jonathan Battishall, see *Grove*. His portrait is in Wyndham's *Annals of Covent Garden Theatre*.

190 c. For John Travers, see *Grove*. This Canzonetta enjoyed a long continued popularity.

193. At the end of the 'List of Plates' for 1780 is appended, 'The music collected by Mr. R. Gaudry.'

195. *February*.—Your Champion now his Falchion draws, &c. As sung by Mr. Johnston in the character of Feridon in *The Touchstone*.  
*Ibid., back*.—Vauxhall Watch. As sung by Mr. Glenville in the Speaking Pantomime of *The Touchstone*.
196. *March*.—With Delia ever could I stay.
197. *April*.—Hence Reveller of Tinsel Wing, &c. An admired Song in *The Lord of the Manor*. Sung by Miss D. Bland.
198. *May*.—(a) The Coterie; or Female Contest. Composed by Mr. Michael Thompson, of Hillsborough.  
 (b) A favourite Song for the Guittar. The words by the late ingenious Mr. Cunningham. ['As pendant o'er the limpid stream.']  
 (c) Fidelio. [A Ballad.]
199. *June*.—A Favourite Scotch Song. ['The Spring newly dawning invites ev'ry flow'r.']  
*Ibid., back*.—The All of Life is Love. An admired Song in *The Lord of the Manor*. Sung by Mr. Ryder.
200. *July*.—The Favourite Airs sung by Mrs. Daly in *The Belle's Stratagem*.
201. *August*.—The Happy Shepherd. An admired Song. Composed by Mr. J. S. Gaudry of London.  
*Ibid., back*.—The Inn. A very favourite Song. The words by Mr. Shenstone.
202. *September*.—A Favourite Italian Duett. ['Sentir si di re.']
203. *October*.—The Willows. Composed by Mr. Hook. Sung at Vauxhall Gardens by Mrs. Kennedy.
204. *November*.—Inconstancy Rewarded.  
*Ibid., back*.—Auld Robin Gray. With the admired Tune, as now sung in London with general applause by Mrs. Kennedy.
205. *December*.—The Generous Shepherdess. Sung by Mrs. Farrell at Ranelagh. Composed by Hook.

1782

206. *January*.—A much admired Song in *Summer Amusements*. Sung by Mrs. Hitchcock. ['In the prattling hours of youth.']  
*Ibid., back*.—Neatest of Pretty Feet, &c. Sung by Mr. Moss in the Opera of *Summer Amusements*.
207. *February*.—The Wandering Sailor.
208. *March*.—(a) Bustle and stir in my Shop.  
 (b) In Early Dreams.
209. *April*.—Song in *Robinson Crusoe*.
210. *May*.—What Posies and Roses.  
 Blow high, blow low.

195. Pilon's Covent Garden pantomime *The Touchstone*, music by Charles Dibdin, was performed at both Dublin theatres early in 1781. The tenor singer, Jack Johnstone, who played Feridon at Crow Street, afterwards became famous as an Irish comedian.

197. The Dorothea Bland who played Sophia in *The Lord of the Manor* at Crow Street on March 23, 1781, and later, was a celebrity in the making. She lives in dramatic annals as Mrs. Jordan. The song was by Jackson of Exeter.

198. A County Down musician of whom all other records are lost.

208. For Mrs. Kennedy, see Gilliland's *Dramatic Mirror* (1806), ii. 823.

206. The Haymarket opera, *Summer Amusements*, or *An Adventure at Margate*, was performed at Smock Alley in January, 1782.

209. Sheridan's Drury Lane pantomime of *Robinson Crusoe*, the music by Linley, was produced at Crow Street for a run on April 1, 1782.

211. *June*.—The Charms of Camp. Composed by Mr. Thomas Carter.  
 212. *August*.—Hibernia's Liberty Restor'd.  
     I love a bit of Fun O!  
 213. *September*.—Gentle Zephyr. A favourite Rondo, composed by Signior Giordani,  
     and sung by Miss Jarratt at the Rotunda.  
 214. *October*.—(a) Sweet Poll of Plymouth.  
     (b) Catch for Three Voices.  
 215. *November*.—Ghaist of Auld Robin Gray.  
     A favourite Glee.  
 216. *December*.—A favourite Glee.

## 1783

217. *January*.—The Happy Fellow. A favourite Glee for Three Voices.  
     A favourite Pantomime tune, composed by Dr. Arnold.  
 218. *February*.—The Hardy Sailor. Sung by Mrs. Melmoth in *The Castle of Andalusia*. Composed by Doctor Arnold.  
 219. *March*.—(a) A Soldier I am for the Ladies, &c. Sung by Mr. Ryder in *The Castle of Andalusia*.  
     (b) The Favourite Man. Sung by Mrs. Wrihten at Vauxhall.  
 220. *April*.—Duet in the Opera of *Rosina*.  
 221. *May*.—Henry cull'd the Flowret's bloom, &c. A much admired Song in the new Opera of *Rosina*, sung by Mrs. Hitchcock.  
 222. *June*.—Chelmer's Banks. A much admired Scotch Song.  
 223. *Ibid.*, back.—Elegy on David Hume, Esq.  
 224. *July*.—To the Greenwood gang with me.  
     Young Lubin. A favourite Song in *The Carnival of Venice*. Sung by Mrs. Cargill.  
 225. *August*.—Highgate Oath. A favourite Song in *Harlequin Teague*. Sung by Mr. Johnston.  
 226. *Ibid.*, back.—You bold Captain, begone from my Sight. Sung by Mr. Johnston in the Pantomime of *The Lord Mayor's Day*.  
 227. *September*.—I'll Never Leave Thee. A favourite Scotch Song. Sung by Mr. Tenducci.

218. Miss Jarratt was a popular Dublin vocal actress.

218. O'Keeffe's Covent Garden opera, *The Castle of Andalusia*, was produced, for the first time in Ireland, at Smock Alley on January 18, 1783. The airs were announced as selected from Handel, Vento, Giordani, Bertoni, Arne, Carolan, and the overture as by Arnold.

219 b. *Grove* has but meagre details of Mrs. Wrihten, for whom see Gilliland's *Dramatic Mirror*, p. 1034. She ended her days in America as 'Mrs. Pownall'.

220. Mrs. Brooke's long-lived opera, *Rosina*, the music by Shield, was produced at Smock Alley, March 18, 1783, for the first time in Ireland.

224. Tickell's comic opera, *The Carnival of Venice*, was brought out at Drury Lane, December 18, 1781. For some curious details concerning Mrs. Cargill, see *The Monthly Mirror*, April, 1797, p. 197.

225. Misleading inscription. O'Keeffe's Haymarket pantomime, *Harlequin Teague*, which dates from the summer of 1782, had not yet been performed in Dublin. It was first acted there at Smock Alley on February 19, 1784. Consequently the song, if sung by Jack Johnstone, must have been sung separately. N.B. The music sheet is not out of place.

226. O'Keeffe's Covent Garden pantomime as produced at Crow Street, February 26, 1783.



228. *September, back.*—How idle, how weak are the strains, &c. An admired Song for One or Two Voices. Written by Mr. Kemble. Composed by Mr. Tenducci.  
 229. *October.*—Come Hope, thou Queen of endless Smiles, &c. Composed by Dr. Arnold. Sung by Mr. Tuke at the Rotunda.  
*Ibid., back.*—A particularly favourite Catch for Three Voices.  
 230. *November.*—A Favourite Song. The words by Mr. J. Turnbull. Set to music by Mr. Hudson. ['On every hill, under every green tree.']  
 231. *Ibid., back.*—A Favourite Catch. Composed by J. A. Stephenson. ['Here each lad may toast his lass.']  
 232. *December.*—The Topsails shiver in the Wind, &c. Sung by Mr. Arrowsmith at Vauxhall. Composed by Mr. Arne.

1784

233. *January.*—Shannon's Flow'ry Banks. An admired New Song. Sung by Mrs. Kennedy at Vauxhall.  
 234. *February.*—My Friend and Pitcher. An admired Song in the new Opera of *The Poor Soldier*. Sung by Mr. Wood.  
*Ibid., back.*—Serenade in *The Poor Soldier*. Sung by Mr. Palmer. ['Sleep on, sleep on.']  
 235. *March.*—Song in the Oratorio of *The Messiah*, as sung at the Opera House, Capel Street. ['How beautiful are the feet.']  
 236. *April.*—The Country Cousins.  
*Ibid., back.*—You know I'm your Priest, &c. As sung by Mr. O'Rielly (*sic*) in the Opera of *The Poor Soldier*.  
 237. *May.*—Slave, bear the sparkling goblet round, &c. An admired Song, as sung at the Rotunda, with great applause, by Mr. Corry. Composed by Mr. Giordani.  
 238. *June.*—The Irish Lad. An admired Song in the new Opera of *The Double Disguise*. Sung by Mrs. Sparks.  
 239. *Ibid., back.*—Distress me with these tears no more, &c. Sung by Mr. Brett in the Pantomime of *Harlequin Rambler*. Composed by Mr. Shield.  
 240. *July.*—(a) To Conquer with my oh, ho, ho! Sung by Mrs. Martyr in the new Opera of *Sherwood Forrest*.  
 (b) The Muff. A Favourite Country Dance.

228. Tenducci was singing in *Artaxerxes* and other operas at Smock Alley from March to July, 1783. John Kemble the tragedian was then the leading member of the stock company.

231. About the first published composition of Sir John Stevenson.

232. For Arrowsmith (not in *Grove*) see the *Reminiscences of Henry Angelo*.

233. Music by Tom Carter.

234. O'Keeffe's Covent Garden ballad opera, *The Poor Soldier*, was brought out at Smock Alley, January, 1784. See No. 236.

235. *The Messiah* was given at the Opera House, Capel Street, Dublin (under Giordani and Leoni), on February 27 and March 3 and 10, 1784.

238. The Drury Lane opera, *The Double Disguise*, music by Hook, was produced at Smock Alley, May 27, 1784.

239. Covent Garden pantomime. For Brett (not in *Grove*) see John O'Keeffe's *Recollections*, vol. i. As a boy he made his debut at Crow Street on March 1, 1763, in *The Chaplet*. He went to Covent Garden in 1782.

240. MacNally's opera, *Robin Hood, or Sherwood Forest*, the music by Shield, was produced at Covent Garden, April 17, 1784.

241. *August*.—(a) Can do delish.  
(b) For me, my Fair.
242. *September*.—Balmy Pleasure, &c. As sung by Mrs. Billington in the new Opera of *Orpheus and Euridice*. Now performing at Capel Street Theatre.
243. *October*.—Poor Jack.
244. *November*.—I Tickled Each Phiz. Sung by Mr. Edwin in *Harlequin Rambler*, written by Mr. O'Keeffe.
245. *Ibid., back*.—I Blush in the Dark, &c. A celebrated Song in *The Haunted Castle*. Composed by Mr. Giordani.
246. *December*.—The Flowers of the Forest.

## 1785

247. *January*.—When I was a Younker. Sung by Mr. Ryder in *Peeping Tom of Coventry*.  
*Ibid., back*.—Pretty Maud. Sung by Mr. O'Reilly and Mrs. Hitchcock in *Peeping Tom*.
248. *February*.—May we Live all the Days of our Lives.  
*Ibid., back*.—How are you, my maid? A favourite Country Dance.
249. *March*.—Malbrouk. A celebrated French Song, with the original words.
250. *April*.—(a) Kilkenny is a Handsome Place. Sung by Mrs. Sparks in the Opera of *Fontanbleau*.  
(b) Egad, we had a Glorious Feast. Sung by Mr. Ryder in *Peeping Tom*.
251. *May*.—The Sailor's Adieu. Composed by Robert Broderip.  
*Ibid., back*.—Love does so Run in my Head. Sung by Mr. Ryder in the new Opera of *Fountainbleau*.
252. *June*.—La Theodore. The celebrated Air, with Words, as sung by Signiora Sestini. ['Sly Cupid, now befriend me.']
253. *July*.—How Sweet the love that meets Return.  
Twelve Months are past.
254. *August*.—Sweet Rustic Maid, &c. As introduced by Signiora Sestini in the Comic Opera of *Lionel and Clarissa*. Composed by Signior Giordani.  
*Ibid., back*.—The Bouquet. A particularly admired Song. Written by a Gentleman of Distinction.
255. *September*.—The New Highland Laddie. Sung by Mr. Johnston. Composed by Dr. Hayes.

241 a. A famous old Gaelic song. See Charlotte Brooke, *Reliques of Irish Poetry* (1789), p. 230.

242. The entirely new operatic burlesque of *Orpheus and Euridice*, music by Tommaso Giordani, was produced at Capel Street on June 14, 1784.

245. *The Haunted Castle* by Whalley Oulton was produced at Capel Street, for the first time on any stage, on December 17, 1785. The music was by Giordani. The piece was played thirty-six times.

247. O'Keeffe's Haymarket musical entertainment as produced at Smock Alley, December, 1784.

250 a. In O'Keeffe's Covent Garden opera, as brought out at Smock Alley, January 29, 1785.

251. Broderip, the Bristol composer. See *Grove*.

252. Sestini was singing in English ballad opera in Dublin at this period. She played Jessamy the fop in *Lionel and Clarissa* at Smock Alley on January 8, 1785.

256. *October*.—The Conquest of the Air. Composed particularly for the Guittar.  
*Ibid.*, *back*.—The Ship's Unmoor'd, her Sails were bent, &c. A favourite New Song. The words and music by John Kyle, Esq.  
 257. *November*.—Night. (Taken from Mr. Hook's *Hours of Love*.)  
 258. *December*.—The Storm. An admired Sea Song. Written by George Alexander Stephens, Esq.

## 1786

259. *January*.—Adieu! thou faithless World. The words by the R—H—G—O—  
 260. *February*.—The Vicar and Moses.  
*Ibid.*, *back*.—The Fricasse. An admir'd Dance.  
 261. *March*. Fear no Danger. A favourite New Duet.  
 A Gavot by Humphries.  
 262. *April*.—From the fair Lavinian Shore. An admir'd Glee for Three Voices.  
*Ibid.*, *back*.—The Fop. A favourite Country Dance.  
 263. *May*.—A Mercer I am. Sung by Mr. Ryder in the Opera of *Two to One*.  
 264. *June*.—(a) The Treaty of Commerce. A Political Song.  
 (b) The Fop. A favourite Country Dance.  
 265. *July*.—Young Strephon. Sung by Mrs. Wrighten at Vauxhall.  
*Ibid.*, *back*.—What a Beau your Granny was! A favourite Country Dance.  
 266. *August*.—Again Britannia Smile, &c.—Sung by Mrs. Kennedy at Vauxhall.  
*Ibid.*, *back*.—The Bonny Sailor. [Song.]  
 267. *September*.—(a) Ally Croker.  
 (b) Two to One. [Dance.]  
 268. *October*.—(a) Betty.  
 (b) All my Past Life.  
 (c) The Merry Boys. [Dance.]  
 269. *November*.—As You Mean to Set Sail.  
*Ibid.*, *back*.—L'Amour de Village. A favourite Cotillon.  
 270. *December*.—Sterne's Maria. A favourite New Ballad.

## 1787

271. *January*.—(a) My fair one like the blushing Rose. Sung by Mr. Brett in  
*The Castle of Andalusia*.  
 (b) Had she not care enough, &c. A Catch for Three Voices.  
 (c) Give me the Sweet Delights of Love. Catch for Three Voices.  
 272. *March*.—On the Green Sedgy Banks, &c. An admired Scotch Song. Composed by Heyden.  
 273. *April*.—The Proker. Sung by Mr. Brett with the greatest applause.  
*Ibid.*, *back*.—Onagh's Luck. A favourite Country Dance.  
 274. *May*.—(a) The Borrow'd Kiss.  
 (b) The Kias Repay'd.  
 (c) Jackson's Frolick. [A Dance.]

256. No details extant concerning Kyle. See No. 339.

258. For G. A. Stevens (not in Grove) see the obituary in *Exshaw's London Mag.*, October, 1784, p. 614.

259. Probably the Right Hon. George Onslow (afterwards the first Earl), grandfather of George Onslow the composer.

264 a. To the tune of 'Ballinamoro oro', for which see Dr. W. H. Grattan Flood, op. cit., p. 216.

267 a. Cf. Dr. W. H. Grattan Flood, op. cit., pp. 252-3.

275. *June*.—The Carlow Loss. A favourite New Song. Sung by Mr. Duffey.  
 276. *July*.—(a) Oh! thou wert Born to please me, &c. A favourite Duet, as sung by Mr. Kelly and Mrs. Crouch at the Theatre.  
           (b) The Ballet.  
 277. *August*.—Molly Carr.  
 278. *September*.—(a) The Sun Sets in Night. The new celebrated Cherokee Indian's Death Song.  
           (b) March of the 11th Regiment.  
 279. *October*.—The Little Queen.  
           The Witches.  
 280. *November*.—(a) Absence. An Elegiac Song.  
           (b) By the Stream so cool and clear, &c.  
           (c) Kitty McGee. A favourite Country Dance.  
 281. *December*.—The Retort. A New Song. Set to music by Mr. Hook.

## 1788

282. *January*.—The Pursuit of the Fox and the Hare.  
           Kiss and Part.  
 283. *February*.—Love and Nature. A New Song.  
           Shave on Tim. A Country Dance.  
 284. *March*.—(a) Something else but what, &c.  
           (b) Larry's Ghost.  
 285. *April*.—(a) The Devonshire Minuet.  
           (b) De Kilmainham Minit.  
 286. *May*.—The Boxing Bishop.  
           Jemmy o'er the Glen.  
 287. *June*.—The Mind of Bright Sukey's a Jewel.  
           The Horse Grenadier's Quick-step.  
 288. *July*.—(a) Charming Clorinda.  
           (b) The Stag through the Forest.  
 289. *August*.—Ding Dong.  
           The Humours of Priesthouse.  
 290. *September*.—Haud away, you Loon.  
 291. *October*.—Somebody.  
           Three fashionable Country Dances.  
 292. *November*.—Good Day and No Harm Done.  
           As o'er the Lawn the Lovers Strayed.  
 293. *December*.—Tom Brown.  
           A Country Dance.

275. Peter Duffey, a pupil of Tommaso Giordani, made his début at Capel Street on December 31, 1788, and afterwards sang at Smock Alley. In later life he settled in America.

276 a. An interpolation in *Comus* at Smock Alley, July 5, 1787. The air was Martin's 'Pace, cara mia sposa'. Cf. Michael Kelly's *Reminiscences* (1826), i. 302.

278 a. Cf. *Quarterly Magazine of the International Musical Society*, Year VI, Pt. 3, 1905, pp. 463-6 ('Early American Operas'). The words were once or twice reset in Dublin and the compositions locally published. Exemplars are in the Joly collection in the National Library.

284 b. Note the reference to the evil influence of this song at p. 170 in the same volume of the Magazine.

288 a. From the opera of *Robin Hood*. I have seen no exemplars of the music sheets for this year, and the index gives but meagre details,

## 1789

294. *January*.—The Branch of the Willow.  
The Heart-cheering Horn.
295. *February*.—Whilst with Village Maids, &c. A favourite Song in the Opera of *Rosina*, sung by Miss Jarret.
296. *April*.—Boys, When I Play, &c. Sung by Mr. Cherry in *The Highland Reel*.  
When I've Money, &c. Sung by Mr. Cherry in *The Highland Reel*.
297. *June*.—When Bidden to the Wake of Woe.  
Tang Tang goes my Guitar. [Two favourite Songs.]
298. *July*.—I'd Think on Thee, my Love. A Sea Song.
299. *August*.—Hush every Breeze. A New Song.
300. *September*.—The Banks of the Shannon. A favourite Song, composed by Mr. Hook.
301. *October*.—Sighing never gets a maid. A Song.
302. *November*.—Still the Lark finds Repose, &c. A celebrated Rondo. Sung by Mrs. Crouch. Composed by Hook.
303. *December*.—Four admired Country Dances.  
(a) Captain MacIntosh.  
(b) The Marchioness.  
(c) Jackson's Bottle of Punch.  
(d) The Washerwoman.

## 1790

304. *January*.—A Southerly Wind, &c. A favourite Hunting Song, to the tune of *The Spindle*.  
The Plough Boy. A Country Dance.
305. *February*.—(a) Oh! What a Charming Creature. A favourite Song, composed by Mr. Danby.  
(b) The Clown's Tune with the Drums on the Tight Rope.
306. *March*.—Happy are the Days.
307. *April*.—I'd Rather be Excus'd. Sung by Mrs. Martyr. Composed by Hook.
308. *May*.—(a) My Native Land. A favourite Song in *The Haunted Tower*.  
(b) Will you go, Mary? A celebrated New Ballad by Doctor Hayes.
309. *June*.—Love, Thou Mad'ning Power, &c. A favourite Song. Sung by Mr. Kelly. Composed by Sigr. Gluck.  
Prince of Wales's Fancy. [A Dance.]
310. The Neglected Tar.
311. *August*.—(a) Date Obolum Belisario. Sung by Mr. Collins in his *Evening Brush*.  
(b) William and Nancy. A favourite New Song by Dr. Arnold.

296. O'Keeffe's Covent Garden opera, *The Highland Reel*, was produced at Crow Street, March 30, 1787, with Andrew Cherry as Sheltie. Cherry wrote several songs, notably 'The Bay of Biscay', and 'The Dear Little Shamrock'.

305 a. For John Danby, see *Grove*.

305 b. A tight-rope performance was being given at the Crow Street Theatre by Pietro Bologna and La Belle Espagniola in January, 1790.

308 a. Drury Lane opera, the music by Storace, first performed November 24, 1789.

311 a. John Collins, the monologue entertainer, a frequent visitor to Ireland, was appearing at this period in Dublin in his *Evening Brush*.

312. *September*.—Nothing Like Grog.  
 313. *October*.—(a) The Golden Days we now Possess. Written and Sung by Mr. Collins in his *Evening Brush*.  
 (b) The Bastile. A Country Dance.  
 314. *November*.—Paddy Bull's Expedition.  
 The Midnight Hour.  
 315. *December*.—To Drink to Poll and Bess. A celebrated Sea Song by Mr. Dibdin.  
 The Belgrade. A Country Dance.

## 1791

316. *January*.—The Flowing Can. By Charles Dibdin.  
 317. *February*.—A favourite Song in *No Song, No Supper*.  
 318. *March*.—Edwin and Ella. A celebrated New Song. Composed by Hook.  
 Two Country Dances. (1) The Wags. (2) The Revolution.  
 319. *April*.—Across the Downs.  
 Ask'st thou how long my Love shall stay ?  
 320. *May*.—How happily my life I led.  
 Leinster Lodge. A Country Dance.  
 321. *July*.—There's none can Love like an Irishman.  
 The Soldier's Grave.  
 322. *August*.—Senza di te Maria fair, &c. A Favourite Song. Sung by Mr. Inledon. Composed by Mr. Joseph Gorfe.  
 The Chase. A Country Dance.  
 323. *September*.—The Anacreontic Song. Sung by Mr. Inledon with universal applause.  
 The Billington. A Country Dance.  
 324. *October*.—By her own Lovely Self.  
 325. *November*.—Jem of Aberdeen.  
 326. *December*.—Dennis O'Neal.  
 With her Jolly Soldier.

## 1792

327. *February*.—O'Whack's Journey to Paris. A much admired Irish Song. Sung by Mr. Owenson in the Comedy of *Notoriety*.  
 328. *May*.—The Sweet Little Angel. A sequel to Poor Jack. Composed by Mr. T. Carter.

## 1793

329. *January*.—(a) When first you took my Heart as a Prize, &c.  
 (b) The Coquette.  
 (c) The Duchess of York's Fancy. A Country Dance.  
 (d) Gloomy Care, no more perplex me ! &c.  
 (e) The National Guard. A Country Dance.  
 330. *February*.—(a) The Soldier's Return.  
 (b) Anna. A Country Dance. Composed by the Hon. John Baron Dillon.  
 331. Music by Storace (Drury Lane, April, 1790).  
 332. No doubt Joseph Corfe, for whom see *Grove*.  
 337. Reynolds's Covent Garden comedy, as acted at Crow Street, in January, 1792.

331. *March*.—(a) The Pack Horse Bells. A favourite Ballad in the new Farce of *Hartford Bridge*.  
 (b) A New Scotch Dance. Composed by the Hon. John Baron Dillon.
332. *April*.—Ninety Three. Written and composed by Mr. Dibdin for his Entertainment, called *The Quizes, or a Trip to Elysium*.
333. *May*.—(a) The Drummer. A favourite Song. Composed and sung by Mr. Dibdin in his Entertainment, called *Private Theatricals; or Nature in Nubibus*.  
 (b) Delvin House. A Country Dance.
334. *June*.—Jack in his Element. A favourite New Song. Composed by Mr. Dibdin.  
 The Blind Sailor. Composed by Mr. Dibdin.
335. *July*.—The Waggoner. Composed by Mr. Dibdin.
336. *August*.—The Ploughman Turn'd Sailor. Composed by Mr. Dibdin.
337. *September*.—Within a Mile of Edinburgh Town, &c.  
 Arabella. A favourite New Song.
338. *October*.—Death Alive. Composed by Mr. Dibdin.
339. *November*.—Colonel Limox's March. Composed by Mr. Kyle.
340. *December*.—Then say, my sweet girl, Can you love me?

## 1794

341. *January*.—Capering Ashore. A favourite New Sea Song.
342. *March*.—The Billet-Doux.
343. *April*.—Richer's two Hornpipes and Flag Dance.
344. *May*.—Spanking Jack. A favourite Song. Composed and sung by Mr. Dibdin.
345. *June*.—The Token.
346. *July*.—(a) Logie of Buchan.  
 Two Favourite Dances by Mrs. Parker:—  
 (b) Berwick Jockey; or, Mrs. Parker's Rant.  
 (c) The Cameronian Reel.
347. *August*.—(a) The Shipwrecked Boy.  
 (b) Mrs. Parker's Strathspey.
348. *September*.—The Girl I left Behind Me.  
 Miss Smith's Dance.
349. *October*.—Tom Tackle. A favourite New Song.
350. *November*.—(a) Jack's Fidelity. Composed by Mr. Dibdin.  
 (b) The Berwick Jockey.

331 a. Pearce's Covent Garden operatic farce, *Hartford Bridge*, the music by Shield.  
 343. Richer, the famous tight-rope dancer, appeared at the Crow Street Theatre early in 1794.

346. Mrs. Parker was a popular dancer and columbine at the Crow Street Theatre. Her portrait is given in *Walker's Hibernian Magazine*, September, 1804. See No. 347 b.

348. Miss Smith (afterwards Mrs. John Astley) was then the leading dancer and equestrienne at Astley's Amphitheatre, Peter Street, Dublin.

W. J. LAWRENCE.



A DESCRIPTION OF ALESSANDRO STRIGGIO AND  
FRANCESCO CORTECCIA'S INTERMEDI  
'PSYCHE AND AMOR' 1565

THE origin of opera remained an open problem for many years because historical attention was concentrated too exclusively on the experiments of Count Bardi's Neo-Hellenic laboratory. Gradually historians persuaded themselves that the whole chromatic movement, the long established practice of interspersing plays with music, the revival of lyric monody, the well-developed *intermedi*, the various ballet entertainments, and so forth, might have an evolutionary bearing on the origin of opera. More and more information of this kind accumulated, and an avalanche of essays was heaped on us when Angelo Solerti, coming from literary history, diverted part of his energy into the channels of musical history. This whole movement may be summed up in the paradoxical title which Romain Rolland gave to a brilliant essay in his *Musiciens d'autrefois* (1909): 'L'Opéra avant l'opéra.' There is some danger at the present time that we may be led to an under-estimation of the efforts of the Florentine Camerata. They sought Greek drama and found opera. And whether or not they, consciously or unconsciously, utilized the traditional or progressive elements of their time, no historical subtleties will ever succeed in proving that opera really existed before the Florentine Camerata stumbled on it. All the undercurrents of their time might have been converging towards opera, yet of themselves they would not have led to opera without the new and distinguishing element of dramatic musical speech.

If that be clearly kept in mind, then a conclusion which Solerti reached in his essay 'Precedenti del melodramma' (*R. M. It.*, 1903, p. 470) still retains its proper significance: 'dalla tragedia, dalla favola pastorale e dagli intermedi proviene l'opera seria; dalla commedia dell'arte l'opera buffa; dalle mascherate e dagli intermedi le veglie e i balletti.'

It will be noticed that here the *intermedio* contributes to two kinds of theatrical performances with music, but it will also be noticed that one kind is not mentioned: the pantomime. Perhaps Solerti, following

our rather loose terminology in such matters, includes pantomime in ballet, but, as a matter of historical and æsthetic fact, ballet and pantomime are no more synonymous than are opera and ballet. True, from the beginning the various species of musical theatrical performances had certain features in common, but it will not do to throw them all into a common, historical melting-pot. An opera may contain a ballet, and a ballet operatic arias, still the lines of distinction are easily discernible. On the other hand, I admit, the distinction between a ballet and a pantomime is difficult of a definition for us moderns, but it exists, as everybody will testify who has waded through thousands of old-time librettos. A pantomime may contain a good deal of dancing and a good deal of singing (the 'speaking pantomime'), and still the pantomime, if representative of its genre, is not a ballet, much less an opera. It may be likened, notwithstanding such ingredients, to living pictures, moving or not, the appreciation and understanding of which depend on ready symbolical association and ready solution of allegorical puzzles. Exactly because the ballet, from mere danced symbolical action, developed almost into a danced pantomime, it becomes difficult to keep the two apart for historical purposes.

We have been so much fascinated by the history of opera, that we have quite overlooked the possibilities of evolutionary histories of the other genres, the ballet and the pantomime. Existing books notwithstanding, they remain to be written, and it is imperative also for problems connected with the history of opera that they be written soon with acumen and patient research: particularly a history of musical pantomime during the latter part of the sixteenth century. Not until then, perhaps, will the obscure points in the origin of opera proper quite disappear, so far, at least, as the relationship between the *intermedio* and the first operas is concerned. The first operas dealt, like most of the *intermedi*, with mythological subjects, but they dealt with them as plays and as such bore their message to the audience through the words of the libretto and a more or less developed psychological plot. While a familiarity with Greek mythology was helpful for the appreciation of the first operas and increased their enjoyment, it was, strictly speaking, not necessary. The *intermedi*, on the other hand, dealt with mythological episodes not as vehicles for dramas, but for allegories. Their puzzles were not dramatic. In other words, for a ready understanding of the innumerable and often involved allegorical and external symbolical allusions to Greek mythology in the *intermedi* an intimate familiarity with the details of Greek mythology was absolutely indispensable, indeed a familiarity which would be quite beyond our mixed modern audiences, but for

which the aristocratic audiences of the Renaissance period were abundantly trained.

To come to the real point of these introductory remarks, the *intermedi* were pantomimes. While they had some features in common with the first operas and perhaps even affected their origin, their real importance, beyond their own historical significance, attaches not so much to the history of opera as to that of pantomime. Indeed, it looks to me as if Caccini's *Il Rapimento di Cefalo* was much more closely related to the *intermedi* than his or Peri's *Euridice* or their respective settings of *Dafne*. This is, of course, a thesis, not necessarily a new thesis, yet one not generally accepted and not acceptable until a discriminating, exhaustive history of Renaissance pantomime has proved its correctness.

However, whether this thesis be correct or not, the problem of the origin of opera will not find a perfect solution until, on the basis of literary history, the musical history of the *intermedi* has advanced far beyond its present, more statistical and chronological than evolutionary stage. Solerti and others have repeatedly referred to Ubaldo Angeli's *Notizie per la storia del Teatro a Firenze nel secolo XVI, specialmente circa gli intermezzi* (Modena, 1891), in which, with one exception, all important *intermedi* down to 1569 are mentioned. Unfortunately this book has not been accessible to me, but if it enumerates not less than fifty works before 1569, and if we consider that the genre continued to flourish for decades, surely Angeli's book offers food for thought to us musical historians. The conclusion is inevitable—and how inevitable even a rapid glance into Creizenach's history of the drama will prove—that the *intermedio* with its musical ingredients was a fully developed form of art, long before opera came into existence. That it was largely pantomimical, allegorical, and that it was undermining the interest in drama, for this we have abundant æsthetic contemporary testimony. It is not surprising that reference is made in recent historical literature to this encroachment upon comedy and tragedy, and a quotation of the poet Antonio Francesco Grazzini's (called *Il Lasca*) madrigal, 'La Commedia che si duol degli Intermezzi,' is made to do useful service, but it is amazing how very little comparative research has been centred on the *intermedio* for purposes of musical history. Certainly, only such comparative research can fully establish the extent and scope of the participation of musical art in these entertainments. In what the *intermedio* technique of a *Corteccia* or a *Striggio* consisted cannot surely be fully revealed except by exhaustive comparison. In other words, a history of the musical form of the *intermedio* is badly needed, a history which would treat methodically of monody as employed

therein, of the part the chorus played, of how solo voices and chorus alternated or were combined, how their numerical proportions were balanced, how instrumental music was employed either for purely instrumental purposes or for those of accompaniment, how this accompaniment differed if used for solo voices or for ensemble scenes, how the composers utilized their orchestral resources for purposes of variety, of colour, of deliberate grouping and differentiation. That much information of this kind is to be found in our books, I know very well, but it is more or less disconnected, not methodical, and it is based principally on the later *intermedi*, particularly Malvezzi's and others' celebrated *intermedi* of 1589 at Florence, published 1591. And even they were not penetratingly treated before Goldschmidt in his splendid essays on early opera brought some analytical-synthetic order out of chaos. For the earlier period, we have practically not got beyond Kiesewetter, who in his *Schicksale und Beschaffenheit des weltlichen Gesanges* (1841) dealt in a cursory way with the *intermedi* composed in 1539 by Corteccia, Festa, and others for the marriage of Cosimo de' Medici and Leonora of Toledo, those composed (1565) by Corteccia and Striggio for the marriage of Francesco de' Medici and Giovanna of Austria, and finally those of 1589. Not even Rolland in his book on opera before Lully and Scarlatti considered it worth while to let an investigation of his own supersede that of Kiesewetter. Indeed, if we add Leichtentritt's translation in his revised edition of Ambros's fourth volume (1909) of Baldinucci's description of the festivities of 1569 (correctly as on p. 245, not 1565 as incorrectly on p. 265), with Striggio's unfortunately lost *intermedio* music for the comedy of *L'amico fido*, we have nearly reached the end of accessible historical resources.

It may be that not many descriptions of the numerous *intermedio* entertainments exist which would enlighten us musical historians as to the part music played, thereby consoling us somewhat for the loss of most of the music; but that would be the very reason why the few should be made fully available. Of what earthly use, for instance, can it have been to those who followed Kiesewetter without retracing his steps, if he in commenting on the (first only of the) *intermedi* of 1565 naively gives this inventory:

'Die Instrumente, welche verschiedentlich zur Begleitung der Gesänge, oder zu Zwischenspielen verwendet wurden, sind bei jeder Nummer genannt. Sie waren schon damals sehr zahlreich: 2 Gravicembali, 4 violoni, 1 leuto mezzano, 1 cornetto muto (?), 4 Tromboni, 2 Flauti diritti, 4 Traversi, 1 Leuto grosso, 1 Sotto Basso di Viola, 1 Sopran di Viola, 4 Leuti, 1 Viola d'arco, 1 Lirone, 1 Traverso Contralto, 1 Flauto

grande Tenore, 1 Trombone Basso, 5 Storte, 1 Stortina, 2 Cornetti ordinarii, 1 Cornetto grosso, 1 Dolzaina, 1 Lira, 1 Ribecchino, 2 Tamburi.'

Probably because of Kiesewetter's hurried and slighting comment, later historians did not consider it worth while to bestow attention on the *intermedi* of 1565 which drew their inspiration from Apuleius's tale of Cupid and Psyche, yet their published description turns out to be, at least musically, one of the most instructive we possess. The complete reprint as it follows here will surely further a more correct understanding of the art-form of the *intermedio* in all its aspects, and, if nothing else, at least prove that we may yet hope to rediscover the music, generally considered not published, since the remark on p. 18 of the *Description* makes it clear that Corteccia's and Striggio's music was in the press in 1565. Kiesewetter quoted Giunti's fourth [*sic*] edition, of 1566, entitled:—

'Descrizione dell' Apparato della Commedia ed Intermedia d' essa, fatta in Firenze il Giorno di S. Stefano l'anno 1565.'

The copy from which I quote is that printed with and attached to the Library of Congress copy of

'La Cofanaria. Commedia di Francesco d' Ambra. Con gl' Intermedij di Giovambattista Cini. Recitata nelle Nozze del Illustrissimo S. Principe Don Francesco de Medici, & della Sereniss. Regina Giouanna d' Austria. Di nvovo ristampata.

In Firenze, per Filippo Givnti. M D XCIII.<sup>1</sup>

The comedy is evidently a reprint of the original edition, since Alessandro Ceccherelli's prefatory dedication with its reference to the 'eccellente Musica' is still dated 'Di Firenze il dì 15. di Gennaio 1565'; but that the *Descrizione de Gl' Intermedii* as edited by Il Lasca—the same Il Lasca who had a playwright's grievance against the whole genre—goes far beyond the description originally published will immediately become clear.

O. G. SONNECK.

<sup>1</sup> This is the same edition which G. Giannini used for his quotations (*Propugnatore*, 1893, pp. 251-8) from the *Descrizione*, in his essay *Origini del dramma musicale*. It is a splendid essay, but to my way of thinking Giannini lays too much stress on the origin of opera from the *intermedio*. Besides the *Descrizione dell' Apparato*, Il Lasca issued a *Descrizione degl' Intermedii* in 1566, which is practically identical with the edition of 1598: but its text is rather better, and Il Lasca's Dedication is different. The text of 1598 has, however, been consistently retained here.

DESCRIZIONE/ DE GL' INTERMEDII/  
RAPPRESENTATI/ CON LA COMMEDIA/

1

Nelle Nozze dell' Illustrissimo, ed Ec-/cellentissimo  
Signor Principe di/ Firenze, e di Siena.

IN FIRENZE,/   
PER FILIPPO GIOVNTI./ MDXCIII.

ALL' ILLVSTRISSIMO,/ ET ECCELLENTISSIMO/ SIGNOR D. 3  
FRANCESCO/ MEDICI

Principe di Firenze, e di Siena,/ ET ALLA SERENISSIMA,/e nobilissima  
Regina Giouanna d'Austria/ miei Signori osseuandissimi.

Essendo da altri con fretta & per ciò con poca cura stati mandati in luce gl' Intermedij che con la Commedia si fecero nelle lor Realissime Nozze cauati da vna semplice descriptione fatta dall' Autor loro innanzi a la loro representatione ad istanza di Sua Altezza accioche ella potesse piu ageuolmente intenderli, mosso di lui, & di loro a compassione che pareua che poca cura se ne prendesse mi son messo ad allargargli alquanto, e ridurli nella forma che le vedranno. E a loro come cosa loro, & per lor fatta indirizzargli. Riceuingli/adunque con lieto animo si come cō singu- 4  
lare affezione furno dall' Autor fatti, e con ogni reuerentia gli sono da me presentati tenendomi in qualche parte della lor grazia.

Humilissimo, & deuotissimo Seruo  
Il Lasca.

FVRONO tutti gli Intermedij i quali per maggior lor chiarezza non si 5  
son con la Commedia mescolati, tratti dalla nouella di Psiche, e d' Amore descritta molto piaceuolmente da Apuleio nel suo Asin d' oro, e s' è andato pigliando le parti che son parse piu principali accomodandole con quella maggior destrezza, che s' è saputo alla Commedia, con intenzione di far parere che quel, che operauano gli Dij nella fauola de gl' Intermedij operassino, quasi costretti da superior potenza, gl' huomini ancora nella Commedia.

Viddesi addunque breue spazio dopo il cader delle cortine, che ascon-  
deuano a gl' occhij de' Riguardanti la Prospettua nel concauo Cielo d' essa quasi aprendosi il primo, apparire vn secondo molto artificioso Cielo, di cui a poco, a poco si vide vscire vna Nugola, in cui era con singolar maestria congegnato vn dorato, & ingemmato Carro, cognosciuto essere di Venere, perciò che da due bianchissimi Cigni si vedea tirare, in cui, come Donna, e guidatrice si vedea quella bellissima Dea con molta maestà sedendo tutta nuda inghirlandata di rose, e di mortella, e col suo bellissimo cingimento chiamato da gl' antichi Cesto guidare i freni.

Haueua costei in sua compagnia le tre Grazie, conosciute anch' esse dal mostrarsi tutte nude/ da' capegli biondissimi, che sciolti su per le spalle 6  
cascauano, ma piu dalla guisa, con che vennero prese per mano.



E le quattro Hore con l'ali tutte a sembianza di Farfalla distinte secondo le quattro stagioni, cioè.

L'vna co' fiori nella capelliera, e ne i calzaretti, e con la veste cangiante per la variazione della fiorita primavera.

L'altra della State con la ghirlanda, e co' calzaretti ressi di pallenti spighe, e con la vesta gialla per la maturità delle biade,

La Terza per l'Autunno coronata, e calzata di pomi, d'vne, e di pampani, e con la vesta rossa dinotando similmente la loro maturità.

E l'ultima per lo Verno con la veste Turchina tutta tempestata à fiocchi di neve, e con i calzaretti anch'essa, e colle trecce tutte consperse di gragnuola, e di ghiaccio.

Vedeuansi tutte queste quasi di Venere seruenti, e come seguaci del Carro con bellissimo componimento sedere su la descritta nugola, la quale à poco, à poco scendendo pareua che nel Cielo lasciasse Gioue, Giunone, Saturno, Marte, Mercurio, e gl'altri Dei, da quali si sentiu uscire non pur vna dolcissima Armonia piu somigliante à diuina, che ad humana cosa, ma nera tutta la gran Sala piena d'odori soauissimi, e preziosissimi.

Videsi nel medesimo tempo da vn capo della prospettiva pur come se 7 per terra caminasse venire/ Amore con l'ali, e tutto nudo si come è da' Poeti descritto, in compagnia del quale si vedeuano le quattro sue principali passioni, quelle dico, onde par che deriuino tutti i trauagli, che si spesso conturbano il suo Regno cioè.

Dalla Speranza tutta di verde vestita con vn fiorito ramicello in testa.

Dal Timore conosciuto da' Conigli nella capelliera, e ne i calzaretti, e dalla pallida veste.

Dall'allegrezza di bianco, e di ranciato vestita con mille altri vaghi colori, e colla pianta di fiorita Borrana sopra i capegli.

E dal Dolore tutto nero, e tutto nel sembiante doglioso, e piangente.

De' quali, come ministri, Altri gli portaua l'Arco Altri la Faretra, e le Saette, Altri l'insidiose Reti, & Altri la Facella, di cui si vedeua uscire inestinguibil fuoco.

Questi giunti vicini al carro, che in questo tēpo era fino su l'pauimento arriuato si fermarono, mentre che l'Hore, e le Grazie à poco, à poco della Nugola discesero, le quali intorno à Venere, che in piede leuata s'era in grazioso giro arrecatesi gl'aiutarono cantare le due prime stanze della seguente ballatetta; tirando l'Hore sempre sopra i circostanti Ghirlande cōteste di mille, e mille variati fioretti le quali fornite, & al suo luogho ciascuna ritornata si vide à poco, à poco la Nugola, il Carro, & i Cigni ritornarsene in verso il Cielo, oue arriuate, in vn momento si chiuse senza/ 8 rimanerci pur vestigio, onde veder si potesse da che parte la Nugola, e tante altre cose uscìte, & per entrate si fussero.

Amore in questo tempo attrauersando co i cōpagni suoi la Scena, che gli faceuan quasi tenore seguìto di cantar l'ultima stanza della Ballata tirando anch'egli pur sempre nell'ascoltante Popolo diuerse saette, onde diede



materia di credere che gl'Amanti, che seguitarono di recitare da esse mossi, partorissero la seguente Commedia.

#### VENERE.

A Me, che fatta son negletta, e sola  
Non piu gl'Altar, ne i voti,  
Ma di Psiche deuoti,  
A lei sola si danno, ella gl'inuola.  
Dunque se mai di me ti calse, ò cale  
Figlio l'armi tue prendi,  
E questa folle accendi  
Di vilissimo Amor d'huomo mortale.

#### AMORE.

Ecco Madre, andian noi: chi l'Arco dammi?  
Chi le saette? ond'io  
Con l'alto valor mio  
Tutti i cor vinca, legghi, apra, & infiammi?

Finito il primo Atto, seguitando, come si farà sempre, l'incominciata 9  
fauola, si vide da vna delle quattro strade, che per vso de recitāti s'erano  
nella scena lassate, vscire vn piccolo Cupidino, il quale pareua che in  
braccio vezzosamēte tenesse vn Cigno, in cui molto maestreuolmēte era  
cōgegnato vn nō molto grā violone; il quale cō vna verga di palustre sala  
che nell'vna mano haueua, sotto a cui era nascosto l'Archetto quasi cō lui  
scherzādo veniua dolcissimamēte sonando.

Giunto questi vicino al destinato luogo si vide dalle quattro strade in  
vn medesimo tempo apparire.

Zefiro, l'amoroso vento tutto azzurro conosciuto de l'ali, e dal capo  
fiorito dalla giouane, & ridente faccia, e dalla veste e da i calzaretti tutti  
contesti di Fiori, de' quali hauendone il grembo, & il seno pieno, andò  
spargendone gran copia ne' circostanti.

E la Musicha, la quale anch'essa per la mano musicale, che haueua in  
testa, e per la ricca veste tutta piena di diuersi suoi strumenti, e di diuerse  
cartiglie, oue erano segnate tutte le note, e tutti i tempi d'essa, e per il  
bello, e gran Lirone, con che ella veniua sonando, fu ageuolmente  
conosciuta.

Dall'altre due strade, per l'vna si vide apparire il Gioco, e per l'Altra  
il Riso, sotto la forma di due piccioli Cupidetti.

Dietro a questi, che non erano ancora a' loro luoghi arriuati si videro  
uscire, tutti a un tempo/ pur sempre, quattro altri Cupidi, che cō quattro 10  
ornatissimi liuti veniuan sonando; e dopo loro altri quattro, due che con  
i pomi in mano si vedeuano l'vn con l'altro scherzare, e due, che con  
gl'Archi, e con gli strali con vna certa graziosa amoreuolezza si saettauano.

Questi tutti quasi coro di se fatto dolcissimamente cantarono, e sonarono  
il seguente madrigale.

Oh altero miracolo nouello  
 Visto l'habbiam: ma chi fia, che cel creda?  
 Ch' Amor d'amor ribello  
 Di se stesso, e di Psiche hoggi sia preda?  
 Dunque à Psiche conceda  
 Di beltà pur la palma, e di valore  
 Ogn'altra bella: ancor che pe'l timore,  
 Ch'ha del suo Prigioner, dogliosa stia:  
 Ma seguiam Noi l'incominciata via:  
 Andiam Gioco, andiam Riso,  
 Andiam dolce Armonia di Paradiso:  
 E facciam che i tormenti  
 Suoi dolci sien, co' tuoi dolci concenti.

Essendo ad altr' opera intento Amore, che ad accendere i cuori umani, parue alla fine del secondo Atto quasi che il Pauimento della Scena in sette piccioli Monticelli s'andasse alzando; onde si vide a poco, a poco vscire prima sette, e poi sette altri Inganni, Questi furono ageuolmente  
 11 conosciuti per tali; percioche ciascuno/ haueua sopra la capellatura, ma con diuersa, e graziosa attitudine vna Volpe, che diedero in vero piaceuole, e festosa veduta à Riguardanti, haueano il busto poi tutto macchiato, & indanaiato à semiàza di Pardo, & il resto del corpo, e le zampe, e le code à guisa di Serpente, In mano Altri di loro hauea Trappole, Altri Ami, & Altri Oncini, o Rampi, sotto ciascun de' quali erano ascose Storte musicali. Questi poi che ebbero prima cantato, e poi cantato, e sonato il seguente Madrigale, andarono con bellissimo ordine per le quattro strade della Scena spargendosi.

S' Amor vinto, e prigion posto in oblio  
 L'Arco, e l'ardente face,  
 Della Madre ingannar nuouo disio  
 Lo punge, e s' à lui Psiche inganno face,  
 E se l'empia, e fallace  
 Coppia d'inuide suore, inganno, e froda  
 Sol pensa: hor chi nel Mondo hoggi piu fia,  
 Che 'l Regno a Noi non dia?  
 D'inganni dunque goda  
 Ogni saggio: e se speme altra l'inuita,  
 Ben la strada ha smarrita.

Deriuando da gli Inganni l'offese, e dall' offese le dissensioni, e mille altri mali dopo il terzo Atto invece de' sette Monticelli, che nella Scena  
 12 s'erano nell' altro Intermedio veduti apparire,/ inghiottendosi quasi il Terreno, s'apersero sette picciole Voragini, onde prima vn' oscuro fumo, poi à poco, à poco si vidde vscire con vna insegna in mano quasi guidatrice la Discordia, conosciuta dall' armi, e dalla variata, e sdrucita veste, e capellatura.

E l'ira che fu conosciuta anch' ella, oltre a l'armi, da' calzaretti a guisa di zampe, e dalla testa in vece di celata d' Orso, onde vsciua fumo, e fiamma.

E la Crudeltà con la falce in mano, nota per la celata à guisa di testa di Tigre, e per i calzaretti a sembianza di piedi di Coccodrillo.

E la Rapina con la Roncola in mano anch'ella, e con il rapace Vccello su la celata, e con i piedi à sembianza d'Aquila.

E la Vendetta con vna sanguinosa storta in mano, co' calzaretti, e colla celata tutta contesta di Vipere.

E due Antropofaghi, o Lestrigioni, che ci uogliamo chiamargli, che sonando sotto forma di trombe ordinarie due tromboni, pareua che uolessero eccitare i riguardanti a combattere.

Ciascuno de' quali era messo in mezzo da due Furori di Tamburi di ferrigne sferze, e di diuerse armi forniti, sotto le quali erano diuersi istrumenti nascosti.

Conosceuansi i detti Furori dalle ferite, onde haueano tutta la persona piena, di cui pareua che fiamme di fuoco vscissero, dalle serpi, onde erano cinti, e dalle rotte catene, che dalle gambe, /e dalle braccia loro pendeuano, 13 e dal fumo, e dal fuoco, che per le capelliere, gl'vsciua, i quali tutti insieme cantato, e sonato il seguète Madrigale fecero in foggia di combattenti vna nuoua, e strauagante Moresca, alla fine della quale confusamente in quà, e in là per la Scena scorrendo si tolsero con marauiglioso terrore da gl'occhi de' Riguardanti.

In bando itene vili  
Inganni, il Mondo solo Ira, e Furore  
Sent' hoggi; audaci voi spiriti gentili  
Venite a dimostrar vostro valore  
Che, se per la lucerna, hor Langue Amore,  
Nostro conuien non che lor sia l'Impero.  
Su dunque ogni piu fero  
Cor surga: il nostro bellicoso carme  
Guerra, guerra, sol grida: e solo Arm', Arme.

La misera Psiche fornito il Quarto Atto, di disperazion vestita diede materia al quinto Intermedio, la quale, come per la fauola s'intende, mandata da Venere all' Infernal Proserpina, si vidde per l'una delle strade uenire tutta mesta, accompagnata dalla noiosa Gelosia tutta pallida, e tutta dogliosa, come l'altre seguenti conosciuta dalle quattro teste, e dalla veste Turchina tutta contesta d'occhi, e orecchi.

Dall' Inuidia nota anch'essa per le Serpi, che ella diuoraua.

Dal Pensiero, o Cura, o Sollecitudine, che ci uogliamo chiamarla, cono- 14 sciuta pel Corbo, che haueua in testa, e per l'Auuoltoio, che gli laceraua l'interiora.

E dallo Scorno, o Disprezzagione per darle il nome di femmina, che si faceua cognoscere pe' l'Gufo, che haueua in testa, e per la mal composta, e mal vestita, e sdruccita veste.

Queste quattro poi che percotendola, e stimolandola si furono condotte al destinato luogo aprendosi con fuoco, e con fumo in vn momento la Terra presero, quasi difender se ne volessero, quattro Serpenti, che di essa si videro marauigliosamente vscire, e quegli percotendo in mille guise con le spinose verghe, che haueuano in mano, sotto cui erano quattro archetti

nascosti, parue in vltimo che gli sparassero, onde nel sanguinoso ventre, e fra gl'interiori percotendo si sentì in vn momento (cantando Psiche il seguente Madrigale) vn mesto, ma soauissimo, e dolcissimo concento, percioche ne i Serpenti erano con singolare artificio congegnati quattro Violoni, & ella poi cantò, con tanta grazia, che si vide trarre a piu d'vno le lachrime da gli occhi.

Il qual fornito, pigliando ciascuna il suo serpente in ispalla, si vidde con non poca paura delle riguardatrici Donne vna grande apertura nel pauimento; di cui uscìua fumo, e fiamma continoua, e grande; & in vn momento si vidde cō le tre teste, e si sentì con ispauentoso latrato 15 l' infernal cerbero, a cui si vidde Psiche gittare vna delle/due schiacciate, che haueua in mano; e poco dopo con diuersi Monstri si vidde apparire Caronte cō la sua Barca, in cui entrata la disperata Psiche, gli fu dalle quattro predette sue stimulatrici tenuta noiosa, e dispiaceuol compagnia.

Fvggi spene mia, fuggi,  
E fuggi per non far piu mai ritorno:  
Sola tu, che distruggi  
Ogni mia pace: à far vienne soggiorno  
Inuidia, Gelosia, Pensiero, e Scorno  
Meco nel cieco Inferno,  
Oue l'aspro martir mio viua eterno.

Fu il sesto, ed ultimo Intermedio tutto lieto; percioche finita la Commedia si vidde del pauimento della Scena in vn tratto uscire vn verdeggiante Monticello tutto d'Allori, e di diuersi fiori adorno, il quale hauendo in cima l' alato Caua Pegaseo fu tosto conosciuto esser il Monte di Helicon, di cui à poco, à poco si vidde discendere quella piaceuolissima schiera de descritti Cupidi, e Zefiro, e la Musica, & Amore, e Psiche presi per mano tutta lieta, e tutta festate, poi che salua era dall' Inferno tornata, e poi che per intercession di Gioue a' preghi del Marito Amore se le era impetrato da la sdegnata Venere perdono, e grazia, come piu appunto si legge nella fauola, e con essi erano Pan', & noue altri Satiri con diuersi 16 strumenti Pastoral in mano, sotto cui altri musicali strumenti si ascon-  
deuano, che/ tutti scendendo dal predetto Monte conduceuano con loro Himeneo, Lo Dio delle Nozze, e sonando, e cantando le sue lodi, come nelle seguēti canzonette, facendo nella seconda un nuouo, & allegrissimo ballo, diedero alla festa grazioso compimento.

Dal bel Monte Helicon  
Ecco Himeneo, che scende  
E già la face accende, e s' incorona.  
Di Persa s' incorona  
Odorata, e soaue,  
Ond' il Mond' ogni graue cura scaccia.  
Dunque e tu Psiche scaccia  
L'aspra tua fera doglia,  
E sol gioia s' accoglia entr' al tuo seno.

Amor dentr' al suo seno  
 Pur lieto albergo datti,  
 E con mille dolci atti ti consola,  
 Ne men Giove consola  
 Il tuo passato pianto,  
 Ma con riso, e con canto al Ciel ti chiede.

## CANZONETTA SECONDA.

Himeneo dunque ogn' un chiede:  
 Himeneo vago, & adorno:  
 Deh che lieto, e chiaro giorno  
 Himeneo teco oggi riede.  
 Himeneo per l'alma, è diua  
 Sua GIOVANNA ogn' hor si sente  
 Del gran Ren ciascuna Riu  
 Risonar soauemente.  
 Et non men l'Arno lucente  
 Pel gradito inclito, & pio  
 Suo FRANCESCO: hauer desio  
 D'Himeneo lodar si vede.

17

Himeneo, &amp;c.

Flora lieta Arno beato,  
 Arno humil Flora cortese  
 Deh qual piu felice stato  
 Mai si vide, ò mai s' intese  
 Fortunato almo paese  
 Terra in Ciel gradita, & cara  
 A cui coppia cosi rara  
 Himeneo benigno diede.

Himeneo, &amp;c.

Lauri hor dunque oliue, & Palme  
 Et Corone, & Scettri, & Regni  
 Per le due si felic' alme  
 Flora in te sol si disegni  
 Tutti i vili atti ed indegni  
 Lungi stien sol Pace vera  
 Et Diletto, & Primavera  
 Habbia in te perpetua sede.

Himeneo, &amp;c.

A Soddisfazione de' curiosi Musici s' ad alcuno però perueràno in mano 18  
 queste chiacchiere direno ancora che per esser la Sala oltre alla meraui-  
 gliosa bellezza, di grandezza, & altezza singulare, & forse la maggiore di  
 che oggi si habbia notizia, fu necessario fare i Concerti della Musica molto  
 pieni, & però

Il primo onde vsci quella dolcissima armonia nell' aperto Cielo fu  
 formato.

Da quattro Graucembali doppi  
 Da quattro Viole d' Arco  
 Da dua Tromboni

Da dua Tenori di Flauti  
 Da vn Cornetto muto  
 Da vna Trauersa  
 Et da dua Leuti

Che con bellissime ricerche come si vedrà stāpandosi le Musiche diedero conueneuole spatio alla scesa del Carro, & all' Hore, & alle Gratie, che si arreccassero a gl' assegnati luoghi.

La Musica delle due prime stanze della Ballata di Venere, fu à otto : cantata fuori solo da voci, & accompagnata dentro alla Scena, ma ben con singular difficultà, & artificio.

19 Da dua Graucembali  
 Da quattro Violoni  
 Da vn Leuto Mezano/  
 Da un Corneto muto  
 Da vn Trombone  
 Et da dua Flauti diritti.

L' vltima stanza poi d' Amore fu a cinque cantata anch' ella fuori tutta da voci, & accompagnata dentro.

Da dua Graucembali  
 Da vn Leuto grosso  
 Da vn sotto basso di Viola aggiunto sopra le parti  
 Da vn soprano di Viola aggiunto anch' egli  
 Da vn Flauto similmente aggiunto  
 Da quattro Trauerse  
 Et da vn Trombone.

Et questo fu nel primo Intermedio.

Il secondo fu a quattro cantato fuori da quattro voci, & sonato.

Da quattro Leuti  
 Da vna Viola d' Arco  
 Et da vn Lirone  
 Et dentro.  
 Da tre Graucembali  
 Da vn Leuto Grosso  
 Da vna Viola soprano  
 Da vna Trauersa contr' alto  
 Da vn Flauto grande Tenore/  
 20 Da vn Trombone basso  
 Et da vn Cornetto muto, che sonaua vna Quinta parte aggiunta di soprano.

Fv il terzo Intermedio a sei sonato, & cantato tutto fuori, cioè

Da cinque Storte  
 Da vn Cornetto muto  
 Et da otto voci. raddoppiando i sourani, & i bassi

La Musica del Quarto fu anch'ella à sei cātata similmente, & sonata tutta fuori raddoppiando nelle voci tutte le parti, & aggiugnendoui

Dua Tromboni  
Vna Dolzaina  
Dua Cornetti ordinarij  
Vn Cornetto grosso  
Et dua Tamburi.

Nel quinto a cinque fu vna voce sola di soprano accompagnata fuori

Da quattro Violoni  
Et dentro.  
Da vn Lirone  
Et da quattro Tromboni

L' vltimo fu a quattro allegrissimo, & pienissimo/ quadruplicando tutte 21 le voci. Et aggiugnendoui

Dua Cornetti muti  
Dua Tromboni  
Vna Dolzaina  
Vna Stortina  
Vn Lirone  
Vna Lira  
Vn Ribechino  
Et dua Leuti

Sonando nella prima Canzonetta, & cantando tutti.

Nella seconda oue si faceua il ballo dicendosi le stanze cantauano solo otto voci, & sonaua la Lira, è 'l Lirone, ma di ritornello di essa quasi risuegliando le menti de gl' ascoltanti si sentiuano con vna certa nuoua allegrezza lietissimamente cantare, & sonare tutti.

L' inuentione, & le parole de gl' Intermedij furno di M. Gio. Battista Cini, & sotto la sua cura furno condotti si come la Commedia, e tutto il restante ad essa appartenente.

I tirari del Cielo, & l' vscite di sotto il palco con l' ordine di Messer Giouan' Battista furno opera di Bernardo Timante Pittor capriccioso, & in non poca gratia dell Illustrissimo, & Eccellentissimo Signor Principe nostro Signore.

Messer Alessandro Strigio fece le Musiche del/ Primo del Secondo, & 22 del Quinto, Intermedio. Quelle del Terzo, del Quarto, & dell' vltimo furno fatte dal Maestro della Cappella di lor Eccellenze Illustrissime: Messer Francesco Corteccia.



LISTS OF THE KING'S MUSICIANS, FROM THE  
AUDIT OFFICE DECLARED ACCOUNTS

(Continued.)

Audit Office. Declared Accounts. Bundle 390. No. 52.

Declaration of the account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the king's Majesty's Chamber, from Michaelmas 12 James I [1614] to Michaelmas following.

Payments to:—

*Trumpeters*:—Henry Martyn, John Smythe, Robert Benson, John Jewkes, John Reylie, Anthonye Denham, Griffyth Martyn, Robert Wrothe, Nicholas Warde, John Ramsey, Robert Ramsey, Randoll Floyde, Thomas Underhill, Humphrey Floyde, Richarde Pettock, and Samuel Smythe at 16d. a day.

Robert Westcott at 8d. a day.

*Violins*:—Josepho Lupo, Thomas Lupo the elder, Thomas Lupo the younger, Anthonie Comye, Rowland Rubbidge, Alexander Chessham, Thomas Warren, and Horatio Lupo at 20d. a day.

Cesar Galliardello at £80 a year.

Alphonso Ferabosco at £50 a year.

Danyell Farrannte at £46 a year.

Jeremy Hearne at 20d. a day wages due for three quarters of a year ending midsummer 1615.

John Frende, succeeding the said Jeremy Hearne at 20d. a day (by letters patent 11 July 1615).

*Flutes*:—James Harden and Innocent Laneer at 20d. a day.

*Sagbuttes*:—John Laneer, John Snowsman, and Henry Porter at 16d. a day.

Clement Laneer at 2s. a day.

*Lutes*:—Robert Hales and Symon Merson at £40 a year.

Robert Johnson and John Dowlande at 20d. a day.

Philip Rosseter at £20 a year.

*Queen's Musician*:—John Maria Lugario at £100 a year.

*Maker, repairer & tuner*:—Andrea Bassano at £60 a year.

Audit Office. Declared Accounts. Bundle 390. No. 53.

Declaration of the account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the king's Majesty's Chamber from Michaelmas 13 James I [1615] to Michaelmas following.

## Payments for :—

*Trumpeters* :—Henry Martin, John Smith, Robert Benson, John Jewkes, John Releigh, Anthonie Denham, Griffin Martine, Robert Wrath, John Ramsey, Robert Ramsey, Randall Floide, Thomas Undrell, Humfrey Floyd, Richard Pettock, Samuel Smith and Nicholas Warde and William Allen succeeding the said Ward (by warrant 17 Feb: 14 Jas. I).

Robert Westcott at 8*d.* a day.

*Violins* :—Thomas Lupo the elder, Thomas Lupo the younger, Anthonie Comie, Rowland Rubbish, John Friend, Alexander Chessam, Thomas Warren, Horatio Lupo at 20*d.* a day.

Joseph Lupo for half a year ending at Lady Day.

Norman Lesley in the place of Joseph Lupo, deceased (by warrant dated 8 June, 1616).

Cesar Galliardello and Alphonso Ferabosco, & Daniell Farrant.

*Flutes* :—James Harden, Innocent Lanier.

*Sagbuttes* :—John Snowsman, Henry Porter.

John Lanier and Clement Lanier.

*Lutes* :—Symon Marson, Philip Rosseter, Robert Johnson, John Dowland.

Nicholas Lanier in the place of Robert Hale, deceased (by warrant 12 January, 1615[–6]).

*Queen's Musician* :—John Maria Lugario.

*Maker, repairer & tuner* :—Andrea Bassano.

## Audit Office. Declared Accounts. Bundle 390. No. 54.

Declaration of the account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the king's Majesty's Chamber from Michaelmas 14 James I [1616] to Michaelmas following.

## Payments to :—

*Trumpeters* :—Henry Martyn, John Smythe, Robert Benson, John Jukes, John Releigh, Anthonye Denham, Gryffithe Martyn, Robert Wroth, John Ramsey, Robert Ramsey, Randall Lloyd, Thomas Underell, Humphrey Lloyd, Richard Pettock, Samuel Smyth and William Allen to Lady Day 1617.

Robert Westcott (to Lady Day 1617).

*Violins* :—Thomas Lupo the elder, Thomas Warren (to Christmas 1616), Alexander Chessham, and Norman Lisley (to Lady Day 1617), Thomas Lupo the younger (to Midsummer 1617), Alphonso Feraboscoe (to Lady Day 1617).

*Flutes* :—Innocent Lanyer at 20*d.* a day, due for three quarters of a year ending Midsummer 1617, with 100*s.* impressed for Michaelmas quarter next following.

*Lutes* :—John Dowlande, Symon Merson (to Midsummer 1617).

*Queen's Musician* :—John Maria Lugario (to Lady Day 1617).

*Maker repairer & Tuner* :—Andrea Bassano (to Christmas 1616).

**Audit Office. Declared Accounts. Bundle 390. No. 55.**

Declaration of the account of Sir William Huedall, knight, treasurer of the king's Majesty's Chamber from Michaelmas 15 Jas. I [1617] to Michaelmas following.

Payments to:—

*Trumpeters*:—Henry Martin, John Smyth, Robert Benson, John Jewkes, John Releighe, Anthony Denham, Griffith Martin, Robert Wrath, John Ramsey, Robert Ramsey, Randoll Floyde, Thomas Undrell, Humfrey Floyde, Richard Pettock, Samuel Smith & William Allen.

John Holman in the place of Robert Westcott, deceased, at 8d. a day (by letters under the Signet 17<sup>th</sup> October 15 Jas. I).

*Violins*:—Thomas Lupo the elder, Thomas Lupo the younger, Anthony Comy, Rowland Rubbidge, John Friend, Alexander Chesham, Thomas Warren, Horatio Lupo and Norman Lisley.

Cesar Galliardello, Alphonso Ferraboscoe, Daniell Farrant.

*Flutes*:—James Harden & Innocent Lanyer.

*Sagbuttes*:—John Snowsman, and Richard Blaggrave succeeding John Lanier (by warrant dated 20 January 1616[–7]).

Henry Porter for 74 days and is part of Christmas quarter.

Clement Lanyer.

*Lutes*:—Robert Johnson and John Dowland, Nicholas Lanier.

Symon Merstone to Christmas 15 James I.

Tymothie Collins, in the place of Symon Marston deceased (by letters under the signet 4 March 15 James I) for three quarters of a year.

Philip Rosseter.

*An Italian Musician*:—John Maria Lugario.

*Maker, Repairer & Tuner*:—Andrea Bassano.

**Audit Office. Declared Accounts. Bundle 391. No. 56.**

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, and appointed paymaster of the arrears and sums of money behind and unpaid in the said office of treasurer of the chamber in the time of the Lord Stanhope, late treasurer, from 1 October 1617 to the last day of September 1623.

Payments to:—

*16 Trumpeters*:—viz.: Henry Martyn, John Smythe, Robert Benson, John Jewkes, John Relighe, Anthony Denham, Griffith Martyn, Robert Wrothe, John Ramsey, Robert Ramsey, Randoll Fludd, Thomas Undrell, Humfrey Fludd, Richard Pittock, Samuel Smythe, and William Allen (for half a year ending Michaelmas 1617).

Robert Westcote.

*Violins*:—Anthony Comey, Rowland Rubbidge, John Frende, & Horatio Lupo (for one year ending Mehmas 1617).

Thomas Lupo the elder, and Thomas Warren (for three quarters of a year ending Mehmas 1617),

Alexander Chessham and Norman Lysley (for half a year ending Michmas 1617).

Thomas Lupo, the younger (for one quarter of year ending Michmas 1617).

Cesar Galliardello (for one year ending Michmas 1617).

Daniel Farrante (                      d<sup>o</sup>.                      ).

Alphonso Ferabosco (for half a year ending Michmas 1617).

*Flutes*:—James Harden (for one year ending Michmas 1617).

Innocent Lanier (for one quarter of a year ending Mich: 1617), besides 100s. part thereof impressed to him by the Lord Stanhope & allowed in his account for a year ending Mich: 1617.

*Sagbuttes*:—John Snowesman & Henry Porter (for one year ending Mich. 1617).

John Lanier (for one quarter ending Christmas 1616), and Richard Blgrave, his successor (for 3 quarters of a year ending Mich. 1617), (by warrant 20 January 14 James I).

Clement Laneer (for one year ending Mich. 1617).

*Lutes*:—Robert Johnson (for one year ending Mich. 1617), & Nicholas Laneer, for the same time.

Symon Merston (for one quarter ending Mich. 1617).

Philip Rosseter (for one year ending Mich. 1617).

*An Italian Musician*:—John Maria Lugario an Italian musician entertained by the late Queen Anne for his wages at £100 a year due to him for half a year ending Mich. 1617.

*Maker, repairer, & tuner*:—Andrea Bassano (for three quarters of a year ending Mich. 1617).

Audit Office. Declared Accounts. Bundle 391. No. 57.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 16 James I [1618] to Michaelmas following.

Payments to:—

*Trumpeters*:—Henry Martyn, John Smythe, Robert Benson, John Jewkes, John Raleigh, Anthony Denham, Griffith Marten, John Ramsey, Robert Ramsey, Randall Floyde, Thomas Undrell, Humphrey Fludde, Richard Pettocke, Samuell Smythe, and William Allen.

Robert Wroth (for 3 quarters of a year ending Midsummer 1619), deceased; Silvester Ramsey, his successor (for 1 quarter ending Mich. 1619) (by warrant dated 27 September 17 James I).

John Holman at 8d. a day.

*Violins*:—Thomas Lupo the younger, Anthony Comy, Rowland Rubidge, John Frende, Alexander Chessham, Thomas Warren, Horatio Lupo, and Norman Lisley.

Thomas Lupo the elder (for half a year ending 10 May 1619).

John Heydon, in the place of Thomas Lupo the elder (for one quarter & 45 days, ending Mich. 1619) (by warrant, 26 June 17 James I).

Cesar Galliardello, Alphonso Ferrabosco, & Daniell Ferraunte.

*Flutes*:—James Harden, Innocent Laneer.

*Sagbuttes*:—John Snowesman and Richard Blagraue.  
Clement Laneer.

*Lutes*:—Robert Johnson & John Dowland, Nicholas Laneer & Timothie Collins. Philip Rosseter.

*Italian Musician*:—John Maria Lugario, an Italian musician entertained by the late Queen Anne for his wages at £100 a year, for one quarter of a year ended at Christmas 1618 £25, and thenceforth continued by his Majesty at the same wages of £100 a year for 3 quarters of a year ended at Michaelmas 1619, by warrant 5 January, 17 James I, £75 in all.

*Maker, repairer & tuner*:—Andrea Bassano.

Audit Office. Declared Accounts. Bundle 391. No. 58.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 17 James I [1619] to Michaelmas following.

Payments to:—

*Trumpeters*:—Henry Martin, John Smith, John Jewkes, John Releigh, Anthony Denham, Griffith Martin, John Ramsey, Robert Ramsey, Randall Fludd, Thomas Undrell, Humfrey Floid, Richard Pittock, Samuel Smith, William Allen, & Silvester Ramsey.

Robert Benson for 52 days, ending 20 November 1619 on which day he deceased, being succeeded by John Holman (by letters under the signet, 28 December 1619), for 314 days ending Mich: 1620.

To the said John Holman for his wages at 8*d.* a day for 52 days ending 20 November 1619.

Richard Stock in the place of the said John Holman (by letters under the signet 28 December 1619) for 314 days ending Mich. 1620.

*Violins*:—Thomas Lupo, Anthony Comy, John Freind, Alexander Chesham, Thomas Warren, Horatio Lupo, Norman Lisley, and John Heydon.

Cesar Galliardello, Alphonso Ferabosco, Daniell Farrant.

Rowland Rubbish, for 3 quarters of a year ending Midsummer 1620 and for 58 days ending 21 August 1620, being the day of his death. He was succeeded by Leonard Mell at the same rate (by warrant under the Signet 26 December 1620 for 38 days ending Mich. 1620).

*Flutes*:—James Harden and Innocent Lanier.

*Sagbuttes*:—John Snowsman & Richard Blaggrave, Clement Lanier.

*Lutes*:—Robert Johnson, John Dowland, Nicholas Lanier & Timothie Collins, Philip Rosseter.

*Virginalls*:—Orlando Gibbons to attend in His Highnesses Privy Chamber which was heretofore supplied by Walter Earle deceased at £46 per annum from Michaelmas 1619. By warrant under the Signet 27 January 17 James I.

*Italian Musician*:—John Maria Lugario.

*Maker, repairer and tuner*:—Andrea Bassano.

(To be continued.)

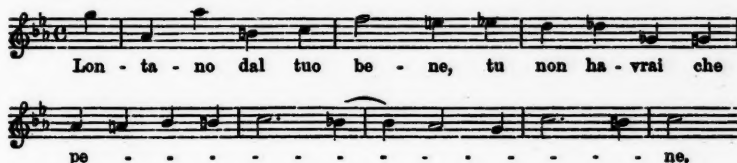
## NOTES AND QUERIES

### NOTES

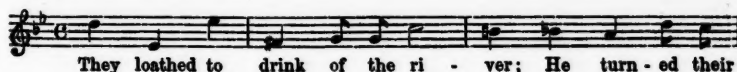
*The Granville 'Handel Manuscripts'.* The trio 'Se tu non lasci amore' was published in 1870, and again in 1880, in the 'German Handel Society's collection, edited by Dr. Chrysander. The pianoforte accompaniment was added by Brahms. Chrysander states that the autograph manuscript is signed and dated July 12, 1708, Naples; but it does not appear that he used the original manuscript for comparison with the hand-copy he printed from. The Granville manuscripts were offered for sale by auction on the 29th of January, 1858, in London; and the auctioneer's catalogue contains a description of the trio with examples of the themes in music type. The manuscript covered twenty-nine pages, oblong quarto, with the signature G. F. Hendel, and date as described by Mr. Streatfeild in the *MUSICAL ANTIQUARY*, vol. ii, p. 208.

The subject of the second movement of the trio, it was pointed out, bore a remarkable similarity to the chorus, 'They loathed to drink of the river,' in the oratorio 'Israel in Egypt', and also to a chorus in one of the Chandos Anthems, 'They are brought down and fallen.'

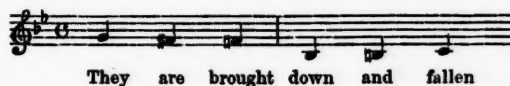
#### Trio. (Second Movement.)



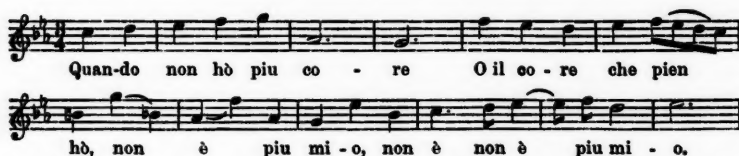
#### Israel in Egypt.



#### Chandos Anthem.



The third movement commences with a subject not infrequently used by other composers of the seventeenth and eighteenth centuries.

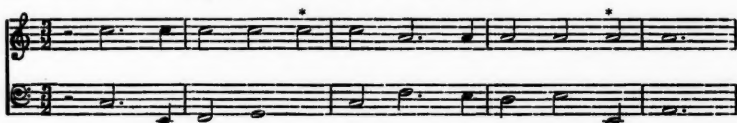


At the sale in January, 1858, there was sold the autograph of the magnificent double chorus, 'Gloria Patri', composed by Handel on the 13th of July, 1707, in Rome. This fine signed and dated autograph was bought by Mr. Thomas Kerslake, the collector, of Bristol, for sixty guineas, and was unfortunately burnt in his house in February, 1860. Happily a copy had been made for the Colonna library in the year of its composition.

WILLIAM H. CUMMINGS.

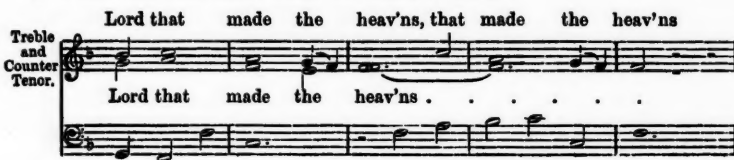
*The Granville Handel MSS.* (ii. 216). In reference to Mr. Streatfeild's interesting article, I think it may be worth while to draw attention to Arnold's edition of the *Messiah*, which contains all the various readings mentioned, except the transposition of 'If God be for us'. The Granville Collection is mentioned by Burney on p. 46 of his 'Sketch', prefixed to his Account of the Commemoration in Westminster Abbey. He says there were 38 volumes, including one of 'Single Songs in Eight Parts'. Since Mr. Streatfeild says there are now only 37 volumes, the missing one evidently contained the song, 'Still I adore you, though you deny me.' Did it contain nothing else? The question will probably never be answered. H. DAVEY.

*The unresolved 4th on the Dominant in a Close.* Two examples of this curious treatment of a Close are given in the April number of the *MUSICAL ANTIQUARY* (ii. 199), from a Cantata by Luigi Rossi:—



I believe this is a device peculiar to the seventeenth century, and it is interesting because Purcell seems to have experimented with it about the years 1687-8. Attention should be drawn to it, because inexperienced editors may easily assume that there is a mistake in passages of the kind, and silently alter them. I note some examples from Purcell's Anthems, and should be glad if any one can point out others in any of his works.

(i) *O sing unto the Lord, verse, The Lord is great.*

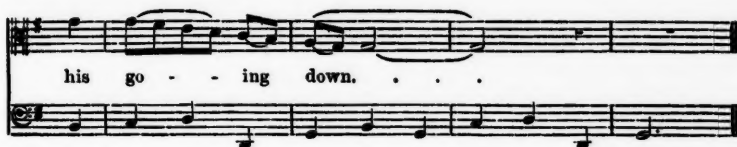




(ii) From the introductory Symphony of *Praise the Lord O Jerusalem*. If this is a genuine example, as I believe, it shows how Purcell harmonized this kind of close. The MS. authority, however, for this Anthem may be called in question; for though it is taken from Purcell's own Album (Buck. Pal. MS.), it is not in his writing, but in that of a rather careless amanuensis.



(iii) From *Praise the Lord O my soul, O Lord*. Here Purcell has not carried out the device completely, but leaves the voice dangling on the 4th. The accompaniment here can resolve the 4th in the ordinary way if it is preferred.



G. E. P. A.

*Date of Catherine Hayes's debut* (ii. 241). In regard to the date given by Mr. W. J. Lawrence for 'the first public appearance of Catherine Hayes', namely, at Mrs. Joseph Elliott's Rotunda Concert on May 13, 1840, I find from my notes that this brilliant Irish soprano made her début a year earlier: the date is May 3, 1839, and the occasion was Sapiro's Concert at the Rotunda. Her first appearance was a great success, and the *Evening Packet* had a most flattering notice of the 'fair débutante (a pupil of Signor Sapiro)'. Her contributions included an Italian song and a duet, 'O'er Shepherd Pipe,' with Sapiro. Her second appearance was on December 8, 1839, at the Anacreontic Concert, and she scored a great success, especially in the air 'Qui la voce'. In January, 1840, she appeared at a concert in Limerick, and again won golden opinions. Her appearance on May 13, 1840, may be taken as her fourth public essay, while still a pupil of Sapiro. Eight months later she sang at a Dublin Concert for Liszt, who was delighted with her vocalization, and in 1842 she went to study under Garcia.

W. H. GRATTAN FLOOD.

*The Cathedral Magazine* (i. 287). The date of this collection is given here as [? 1778], from the Brit. Mus. Catalogue. The first volume however of *The Cathedral Magazine*, published by J. French, 47 (opposite Hatton Garden), Holborn, was issued April 1, 1775. I have an advertisement in the *Leeds Mercury* of March 28, 1775, saying that it will be published on that day. F. K.

*Sale of Spurious Instruments.* In March, 1910, a lawsuit of particular interest to collectors and antique dealers took place in Florence.

Shortly before Christmas of the year 1908, an important collection of old historical instruments said to belong to an Italian Count and preserved in his ancestral castle at Siena, was offered to Herr Heyer of Cologne, the present owner of the Historic Music-Museum of Herr Paul de Wit, by an antiquarian bookseller of Florence.

The proprietor was said to have entered into negotiations with Count P., a person much esteemed in learned and artistic circles, and it was through the Count's intermediary the antiquary, who for the last twenty-five years has been on very friendly terms with Count P., offered the collection to Herr Heyer. According to the photographs submitted for approval the collection consisted for the most part of rare instruments, some of which were adorned with paintings. Herr Heyer refused to purchase the lot for the price of 70,000 lire, but selected forty-five instruments for which he offered 20,000 lire, on condition that they were absolutely original and genuine. After some bargaining a somewhat higher price was agreed upon and the instruments dispatched to Cologne at the beginning of February, 1909. On their arrival Herr Heyer suddenly discovered that he was the victim of an Italian swindle, but not only was he duped, but likewise the antiquary and Count P. A superficial examination of the instruments proved them to be in some instances touched up and inartistically adorned with inappropriate paintings, with fantastic and ungrammatical inscriptions, and recently inlaid with various designs executed in imitation materials, e. g. celluloid instead of ivory and tortoise-shell, and alloy instead of genuine metal; in short they proved to be gross forgeries.

A Clavicytherium, for instance, had been constructed out of a tabernacle, and a small virginal out of an old work box!

In order to make sure there could be no mistake Herr Heyer had these instruments examined by various experts, who were unanimous in proclaiming them to be forgeries; whereupon Herr Heyer placed them, one and all, at the disposal of the Florentine. The source whence they originated was soon discovered, viz. the shop of an art-worker and dealer of Florence, and so carelessly was the fraud perpetrated that many of the instruments still bore the tickets and numbers by which they were described in the dealer's catalogues. The story of the castle in Siena was all a hoax! It is well known that in Italy there are many poor aristocrats who are willing to lend their ancestral Halls to art-dealers for

a consideration, who then proceed to fit up these ancient possessions in order to deceive the unwary traveller, the American, par excellence ! It was in such a castle the Count P. went to view this collection and purchase the instruments in question for prices equal to half that fixed by Herr Heyer. Count P. immediately took legal proceedings against the dealer and charged him with fraud, and succeeded in bringing home to him the well-deserved punishment, in spite of his despicable attempt to cast suspicion on the bona fides of the Count, for which purpose he actually sent a special messenger to Cologne a few days before the trial began. At the beginning of last month the dealer was condemned to a month's imprisonment, restitution of the full amount received for the instruments and that paid by Herr Heyer for expert opinions, as also the costs of the legal proceedings.—(Extract taken from the *Zeitschrift für Instrumentenbau*, April, 1910.) A. H.

## ANSWER

*Early Elizabethan Stage Music* (i. 34 ; ii. 182). In answer to Professor Gold's question as to the Part Book in which the 2nd viol part of *Pandulpho* is entered, I can inform him that it is the Medius Book: though there is a Sextus there is no Quintus Book in the set.

The point raised by Professor Gold is interesting, and is one which we would gladly see settled. The question comes to this: Did the Elizabethans, in their accompanied songs, reinforce the voice with an instrument, or leave it to hold its own without support? The evidence on the subject is inconclusive, and anything that helps to throw light on it is valuable; but it is very doubtful whether the names given by copyists to the MS. Part Books in which the compositions are entered, can be taken to prove anything, especially when (as is the case here) the MS. is not contemporary with the composer. I cannot recall any other instance of a set of Part Books where an instrumental part, identical with the voice part, is written out, and we must not argue from a single instance what the general practice was.

In this case, however, it is a reasonable inference that, as there are two books, one for player and one for singer, the copyist intended them to be used simultaneously. What we really want is the definite statement of a contemporary, and this we have not got. The *locus classicus* on the subject is the *Epistle to the Reader*, prefixed to Byrd's *Psalmes, Sonets, and songs of sadnes and pietie*, 1588. 'If thou delight in musicke of great compasse, here are divers songs, which being originally made for instruments to express the harmonie, and one voyce to pronounce the dittie, [i. e. the words] are now framed in all parts for voyces to sing the same.' This reads as if the voice pronouncing the 'dittie' was unsupported, but I admit that the statement is vague and its meaning is arguable.

THE WRITER OF THE ARTICLE.

## QUERIES

*William Hodson.* I should be glad of information about William Hodson, composer of glees, c. 1790, organist of St. George's, Middlesex. Some of his glees were recently catalogued by Ellis. Was he the father of G. A. Hodson, vocalist and composer (who was the grandfather of Miss Henrietta Hodson the actress, afterwards Mrs. Henry Labouchere)? W. J. L.

*Carols.* What is known of the history of the three carols, 'A Virgin unspotted,' 'God rest ye merry,' and 'The first Nowell,' before their appearance in the collections of Gilbert and of Sandys? X. Y. Z.

## CORRIGENDA

- ii. 109, line 20 : *for* 1606 *read* 1676.
- ii. 172, line 3 : *insert after* 'the same year', 1673.
- ii. 193. Add # to G in the Bass, first two bars of last stave.
- ii. 194. Insert another leger line, first chord of the page in Bass.
- ii. 226. Song by Dr. John Blow : *for* Tops *read* Fops.